

THE
PENDER COLLECTION.

ILLUSTRATED CATALOGUE.

SATURDAY, MAY 29, 1897.

SCULPTURE FORMERLY IN THE COLLECTION OF
PENDER, at 18, Arlington Street,
Foot's Cray Place, Kent, printed on hand
paper, with

...there is a good deal of
to-morrow Messrs. Christie
well-known collection of picture
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THE SIR JOHN PENDER MEMORIAL.

A largely attended meeting was held on Friday afternoon at the Botanical Theatre of University College, Gower-street, to inaugurate the personal memorial to the late Sir John Pender.

The Marquis of Tweeddale, who was accompanied by the Marchioness of Tweeddale, presided, and among those present were Lord Kelvin, Lord and Lady John Hay, Sir Robert Herbert, Sir James and Lady Pender, Sir Douglas Galton, Sir Anthony Hoskins, Dr. Muirhead, Mr. and Mrs. J. Denison Pender, and Mr. Onslow Ford, whose bust of the late Sir John Pender was on view in the theatre.

The CHAIRMAN, in the course of his address, said that shortly after the death of Sir John Pender it occurred to his many friends and admirers that something should be done to perpetuate the memory of the great services he had rendered to our country in connexion with the establishment throughout the world of communication by submarine telegraphy. It was decided that the greater portion of the amount should be devoted to educational purposes in connexion with electrical science, and he had much pleasure in handing to the college authorities a cheque for £5,000 to endow the electrical laboratory at University College. A sum had also been expended in the bust of Sir John Pender, which was now before them, and the remainder of the amount subscribed would be given to the Glasgow University and the West of Scotland Technical Institute. He claimed for Sir John Pender the merit of having above all his contemporaries realized the immense value, political, commercial, and social, of the establishment of rapid communication by telegraph and the importance therefore of securing this benefit for his country, and this he had effected. He came to be the head of a system by means of which the Queen was enabled to transmit her gracious message to her subjects throughout the world through cables manufactured by British hands, laid by British sailors, and worked by British operators.

Mr. HALDANE, Q.C., M.P., one of the vice-presidents, in the unavoidable absence of Lord Reay, thanked the chairman on behalf of the council for the cheque, and Dr. Fleming, professor of electrical engineering at the college, also thanked the committee for placing the college in a position to give practical demonstrations of electrical science in well-equipped laboratories.

LORD KELVIN, who was warmly received, said that it gave him great pleasure to have the opportunity of expressing his hearty concurrence with the resolutions of the Pender Memorial Committee as to the mode in which the fund collected should be distributed. He wished to speak of his own knowledge of what Sir John Pender had done. He remembered the first experiment that was made to lay a cable across the Atlantic. The scheme was supported by the then Mr. Pender, who in 1858 was one of the first directors of the company which was started to carry out the work. It was well within his recollection that all the directors resigned one after the other when the temporary success which attended the laying of the cable was followed so soon by failure. It was certainly a most discouraging result, but Mr. Pender was not to be disheartened. He was the only one to have the will and the power to keep the undertaking afloat, and from 1858 to 1864 he kept it afloat. The success which ultimately attended his efforts they all knew, and our colonies he was glad to say were now brought within speaking distance of the mother country. Lord Kelvin concluded a brief speech by suggesting that the bust of Sir John Pender should be placed in some conspicuous position where it might be viewed by all. (Cheers.)

A vote of thanks to the chairman and the committee of the Memorial Fund was carried, and the laboratories at the college were then thrown open for inspection.

Sir James and Lady Pender, of Donhead St. Andrew, Wilts, have just celebrated their golden wedding with a happy little ceremony. 10.9.17

At the silver wedding Lady Pender presented threepenny bits to a number of the village children, with a promise to redeem them in half-sovereigns on her golden wedding. The redemption has now taken place. About 30 three-penny bits were presented for the golden exchange.

This lady is the daughter of a remarkable woman—Mrs. Hopwood, of Hopwood Hall, Lancashire.

Mrs. Hopwood was a famous horsewoman, and rode about her estate up to a short time before her death, at the age of 86, eleven years ago. She promoted the Lancashire Anti-Smoke League, and herself prosecuted many millowners for emitting black smoke from their chimneys. Her daughter, Lady Pender, married the ocean cable magnate in 1867; and another daughter, Mrs. S. F. Widdrington, of Newton Hall, Felton, Northumberland, is the mother of Viscount Grey's late wife.

Donhead, Sir James Pender's seat nestling under the Dorsetshire Downs, is in a famous part of Thomas Hardy's Wessex. Much of "Tess of the D'Urbervilles" is "staged" thereabouts. On Wind Green may be seen the trees under which King John used to assemble his huntsmen of Cranborne Chase, and the hunting box in which he resided.

The first day of the great Pender sale of pictures at Christie's, which is one of the largest since the Gillott and Mendel sales in the "seventies," affords an unusually good opportunity for comparing the fluctuation in the price of many well-known pictures. One great surprise of the sale was the decline of the fine landscape by Troyon:

Artist.	Subject of Picture.	Year.	Price.	Price in 1897.
Sam Bough, R.S.A.	"St. Monance: Fifeshire" ...	1881	£441 0	£467 5
Sir A. W. Callcott, R.A.	"An Italian Landscape" ...	1865	735 0	609 0
W. Collins, R.A.	"A Sussex Coast Scene" ...	1863	1,008 0	1,155 0
Ditto	"The Card Players"	1865	210 0	31 10
J. S. Copley, R.A.	"Royal Children at Play" ...	1864	257 15	840 0
A. Elmore, R.A.	"Lucrezia Borgia"	1868	693 0	39 18
T. Faed, R.A.	"O Nanny, will ye gang wi' me?"	1867	866 5	367 10
W. P. Frith, R.A.	"A Gleaner"	1861	735 0	89 5
W. Holman Hunt	"Valentine and Sylvia"	1862	221 10	263 10
Sir E. Landseer, R.A. ...	"The Lost Sheep"	1863	2,341 10	3,150 0
John Linnell	"A View in Kent"	1865	598 15	493 10
D. Macclise, R.A.	"The Sleeping Beauty" ...	1865	939 15	100 16
Sir John Millais, P.R.A.	"The Proscribed Royalist" ...	1862	551 5	2,100 0
George Morland	"Landing Fish"	1864	100 16	231 0
G. S. Newton, R.A.	"Porceaugnac and the Doctors"	1863	955 10	84 0
J. Philip, R.A.	"Baptism in Scotland"	1874	1,842 15	1,470 0
James Stark	"Thorpe Grove: Norwich" ...	1888	110 5	84 0
J. W. M. Turner, R.A.	"The Wreckers"	1863	1,984 10	7,980 0
Do.	"Venice"	1863	1,737 10	7,140 0
Sir D. Wilkie, R.A.	"The Cotter's Saturday Night"	1872	619 10	1,312 0
P. De la Roche	"Napoleon Crossing the Alps"	1869	567 0	210 0
Ary Scheffer	"Paolo and Francesca"	1870	1,921 10	336 0
Constant Troyon	"The Heights of Suresnes" ...	1889	3,045 0	1,785 0

The day of the Pender sale of pictures at Christie's.

TELEPHONE CERRARD 1963.

177, PICCADILLY,
LONDON, W.1.

[OPPOSITE BURLINGTON HOUSE]

22. 11. 28

My dear Roberts.

Quite by chance

Today I was able to hood
it a copy of "The Grosvenor
Gully Ex Libris Catalogue of
1888." about which I was
enquiring. I have found
all I require. So do not
trouble to bring down

Copy in to me to Sa.

- In haste.

Yours very truly
Superst. H. BATTERY.

tion that, even from Velasquez and Murillo to the last student of Spanish character, none have ever registered the genuine nationality with such force as John Phillip. Painted in 1861.

'Venice,' J. M. W. Turner, R.A., is a view which leads the eye down one of the vistas of the Grand Canal to some of the most important buildings of the city. Turner, it seems, would never look at Venice save in the blaze of the brightest sunlight, and thus he presents it to us; leaving us no discretion, but forcing on us the belief that we are contemplating a city of polished silver. The spectator is placed in the centre of a wide basin, on each side of which the lines of buildings perspectively incline to a distant centre, where appear groups of imposing forms, which may represent the Dogana, the Salute, and other contiguous buildings. It is one of the finest of Turner's Venetian subjects. The view is that down the Grand Canal from the large basin.

In the DRAWING-ROOM are three church interiors by David Roberts, R.A., showing his means of giving space, height, and grandeur to his architectural studies; as also his method of animating these works by groups of worshippers. One great expedient by which a suggestion of unlimited extent is effected upwards, is by losing the lines and forms of the upper parts of the structure. None, even of the most celebrated cathedral-painters of past times, have equalled Roberts in wealth of resource and beauty of result. These are known as 'The Chancel of the Church of St. Jacques at Dieppe,' 'a Chapel in the Church of Dixmude, West Flanders,' and 'St. Jacques, Antwerp.' The first was painted for Lord Northwick in 1826, and Roberts up to that time considered it his best work. A duplicate was afterwards painted for the Royal Academy of Scotland. The Dixmude Chapel was executed in 1864, for Mr. Pender, and was one of the last exhibited by Roberts, who admired the architecture inasmuch as to say that it was one of the richest examples of flamboyant Gothic he had ever seen. The Antwerp study was painted principally on the spot, yet it is wanting in none of the rare qualities which give to Roberts's productions their high value. 'The Fountain,' P. F. Poole, R.A., a girl with a water-cruse, is one of this artist's most successful single-figure studies.—'Five Minutes Too Late,' by Escosura, a pupil of Gérôme, is really a gem, both as to finish and perspicuity of narrative; and another small picture, 'Contemplation,' by Ruiperez, a pupil of Meissonier, is not less meritorious.—In 'Marie Antoinette in the Temple,' by A. Elmore, R.A., the ill-fated queen appears watching the Dauphin through a chink in the door of her prison: not the least affecting of the many touching episodes in the history of that unfortunate family.—The example of Sir David Wilkie is a small picture called 'The Christening,' characterised by much depth and power.—A small 'Moonlight,' by "old" Crome, is as successful as his larger versions of the same subject on which much more labour has been expended.

The next picture that comes under notice is one which, of its class, will rank among the most remarkable of the English school. It is by John Phillip, R.A., and was, we believe, treated as a portrait; but, whether portrait or not, it is one of those personal studies which, like those of Titian, Giorgione, Rubens, Vandyke, and Velasquez, are coveted for their high pictorial quality. It presents a gentleman, at half-length, of the size of life, wearing a cuirass, and with the sleeves of his doublet of the François Premier fashion. The steel breastplate looks rather that of a *cap-à-pie* suit than a cuirass proper, and is of the fashion and fulness of those worn about the time of our Henry VIII. Were it not that the picture is so fresh, it would at first sight impress the spectator as a Venetian *capo d'opera* of the very best period of the school. After Phillip's decease it was exhibited, with others of his works, at one of the *Conversazioni* of the Graphic Society.

Besides the work by Turner, R.A., already described, there are two others in the drawing-room: one is 'The Wreckers—Bamborough Castle'—a description of a storm on the coast of Northumberland; and a small

picture of fishing-boats at sea in half a gale of wind. In 'The School Dinner,' by Edouard Frère, with all the minute detail of this artist, we see a little boy foraging out his repast from the basket his mother has stored for him.

In 'Preparing for the Ball,' Willemis, is a most successful instance of drapery-painting. It contains one figure, that of a lady looking at herself in a glass, and holding a mask in her left hand.—'The Family of George III.,' by Copley, R.A., is a small but very sweet example of this painter's power of animating a group of portrait-figures. 'A Study of an Arab,' F. Goodall, R.A., bears the impress of having been painted from a veritable native of the desert.

Turner's magnificent picture, 'Mercury and Herse,' is famous on its own merits as well as on account of its association with 'Crossing the Brook.' It was exhibited in 1811, and Turner afterwards painted the latter as a companion to it. He gave Sir John Swinburne the choice of the two, who, at Turner's suggestion, chose 'Mercury and Herse.' The picture remained in the possession of the Swinburne family until it was purchased from Sir John's daughter by Mr. Pender. These two works have been admirably engraved as a pair, the one by Cousins, the other by Brandard. It may be mentioned here that 'Crossing the Brook' was lately valued by a competent authority at £10,000. Hence may be inferred the value of Mr. Pender's picture.

'Grinling Gibbons' first Introduction at Court,' E. M. Ward, R.A., is an episode qualified by expression at once pungent and highly amusing. Poor Gibbons is a background figure, retiring and abashed; he exhibits some of that inimitable carving which is seen, perhaps, at Petworth better than anywhere else. One of the principal persons is a French woman, who exclaims strongly and loudly against Gibbons and his pretensions; and the feelings of the others of the assemblage are not less distinctly pronounced. The impersonations are admirably realised; in this respect the work is quite equal to any of Mr. Ward's French histories.—By Sir A. W. Callcott, R.A., is a grand landscape composed of scenery in the French district of Vaucluse,—it shows an extensive plain bounded by lofty mountains. A semi-nude study by W. Etty, R.A., is one of the most brilliant of his single figures.—By Grönlund is a finely composed flower-picture.

'The Rising of the Nile,' F. Goodall, R.A., is one of the most effective results of this painter's visits to Egypt. The object of the artist here seems to be to describe the miseries suffered by the inhabitants on the rising of the river, which commences yearly in May and continues for a hundred days; after which it begins to fall, and its subsidence occupies the same length of time. If the waters do not rise 24 feet, a famine is to be apprehended; but if the current is swollen much beyond this limit the flood is very destructive, and it may be supposed that the picture instances the latter case, and the consequent confusion among the poor inhabitants, whose homes and small possessions are swept away. All the impersonations in this valuable picture may be accepted as truthful, for no artist has taken so much pains as Mr. Goodall to verify national character. He was, we believe, the first painter who sketched figures in oil in the open air in the streets of Cairo.

By W. Dyce, R.A., is a version of 'Christ and the Woman of Samaria'—a small picture, with all the minute finish for which Mr. Dyce's works are remarkable. The well is situated in a small ring-fence composed of loose stones, the surface of the ground being broken by stones and inequalities, and enriched with herbage. Our Saviour is seated near the mouth of the well, and the woman is descending steps behind him with the water-cruse on her head; and thus the painter gives a new arrangement by avoiding the common grouping—that of placing the figures together, while at the same time the site and the relations of the persons refer only to the fourth chapter of St. John. We have the authority of the woman for determining the well at which the meeting took place, as that of Jacob. It is distant from the city about thirty-five minutes' walk.—'The Property Room,' by M. Gérôme, is not only

extraordinary as a subject, but extraordinary in the manner of its realisation—the scene being the mask-room of a classic theatre, wherein are stored masks both tragic and comic. Three persons are present: one fits on a mask, subject apparently to the criticism of the others. The whole, with its circumstances, is as much probability as any representation of modern life; but what is most surprising is the amount of research necessary authentically to embody such an incident, with all accuracy of costume and propriety of accessory.

A third 'Landscape,' by John Linnell, differ entirely from the two smaller works, 'Spring' and 'Autumn,' already described. This presents a show of foliage rich in mellow and harmonious tints, and is, in many respects, a signal exception to those of the ordinary course of Mr. Linnell's painting, which follow each other so rapidly, yet with character so varied. At one of the recent French exhibitions this picture carried away the first prize for landscape—and highly worthy is it of the distinction. It forbids us at once to seek to read it as a plain-spoken locality, but leads up to the utmost refinement of poetic Art. The language with which this painter has endowed some of his works has a tenderness not reached by even the greatest professors of landscape-painting, how captivating and impressive soever may be their other qualities. As a sentimental composition this is perhaps Linnell's finest work.—As a painter of tranquil sunny skies W. Collins, R.A., has never been surpassed. We have here a 'Beach Scene,' in which are set forth the best powers of this painter. Not only is the eye much gratified by the filmy atmosphere and the bright summer cloud-land, but also by the expression of distance, which is one of the great beauties of the picture.

Delaroche's 'Napoleon crossing the Alps' recalls at once David's ultra-heroic version of the same subject, which has always shocked the readers of matter-of-fact history. Mr. Delaroche was at some pains to verify the reality which he here asserts in strong contrast with the other, and shows that Napoleon made the passage on a very unpretending animal more remarkable for its careful and sure-footed progress than for the fiery character of David's horse.—'The Slave Market,' W. Müller, is one of the best-known of the works of this painter. The slaves and the merchants, together with the locality of the odious traffic, form a faithful representation of what he saw. Müller was one of the earliest and most enterprising of our artists who visited Egypt, Syria, and other countries of the East in search of new themes for their pencil.

'Francesca da Rimini and Paolo,' by Ary Scheffer, is perhaps the first attempt ever made, with any degree of success, to embody this story by the great author of the *Divina Commedia*. The picture is so well known from the engraving that it is scarcely necessary to describe it even briefly. For the sake of identity, however it may be well to say that the two spirits, lovers in death as in life, are floating past Dante and Virgil, who, deeply moved by their story, contemplate them with a rapt and profoundly mournful expression. In qualification of the former, the painter has most successfully worked up to the letter and sentiment of the poetry, and we see in Paolo a paroxysm of grief the effect of which Dante describes:—

"Mentre che l'uno spirito questo disse
L'altro piangeva sì, che di pietade
Io venni meno come s'io morisse,
E caddi come corpo morto cade."

Again, we are reminded of the proverbial passage:—

"Nessun maggior dolore
Che ricordarsi del tempo felice,
Nella miseria;"

and it has evidently been the purpose of the artist to point immediately to these texts. This valuable picture was not exhibited in 1859, at Paris, with other works by Scheffer, after his decease. It was 'probably painted about 1846, soon after 'Dante and Beatrice,' and, in speaking of the originality of the conception, he said:—"If I have unconsciously borrowed from any one in the design of the

'Francesca,' it must have been from something I had seen among Flaxman's drawings."

'Le Malade Malgré Lui,' by Gilbert Stuart Newton, R.A., is one of those extravagantly humorous predicaments of which Molière has supplied so many to artists both English and French. The victim is, of course, a man in the affluence of health violently protesting that he is perfectly well in opposition to the opinions of two physicians, one of whom feels his pulse, while the other is preparing to do execution with his lancet. The serio-comic is the great power of the scene, and it is perfectly in the spirit of the famous French dramatist.—'A Scene from *Lucresia Borgia*,' by A. Elmore, R.A., consisting of three figures, is remarkable for vigour of execution and emphasis of expression, with great beauty and purity of colour.

In the LIBRARY is a small collection of water-colour drawings, all by artists of the highest reputation. These we regret much that we cannot, from want of space, describe at length; the names, however, of the painters guarantee sufficiently their value and beauty. By D. Roberts, R.A., are 'The Mosque of the Mooristan, Cairo,' 'Gate of the Metwaleys, Cairo,' and 'Bazaar of the Silk-mercers, Cairo.' By David Cox, 'Going to Pasture' and 'The Thunderstorm,' an enchanting piece of lake and mountain-scenery, by Turner, R.A., certainly one of the finest of his drawings; 'Cattle,' T. Sidney Cooper, R.A. By Holman Hunt are four drawings; in one, of 'Bethlehem' (?), our Saviour appears as a child with his mother, and a serpent is passing from them; 'Sunset on the Gebel Mokattam,' 'Jerusalem during Ramadan,' and 'The Plain of Rephaim from Zion,' 'The Fern-gatherers,' Topham; 'Near Windsor,' Copley Fielding—a piece of park-scenery, with deer; 'View in Wales,' John Varley; 'Caught in a Squall,' E. Duncan; 'The Convent Chapel,' L. Haghe; and several fruit, flower, and figure-subjects by William Hunt; the whole constituting a collection unequalled for the number of well-known modern works which it contains.

It must, however, be borne in mind that this gorgeous and splendid gallery consists only of the collection contained in the London residence of its owner. Mr. Pender has a house at Crumpsall Green, near Manchester, which is also full of pictures and drawings of the very highest class. Hereafter we hope, and at no distant period, to describe these works, brought together with taste, liberality, and sound judgment.

ART AND ARTISTS IN MUNICH.

WITH the month of October, the artists return for the winter campaign to their homes in the good city of Munich. They come from the frequented shores of the favourite Starnberg lake, pleasant Berchtesgaden, or the more remote Austrian Tyrol, bringing with them their oil sketches and water-colour studies. They bring too their fresh Art-properties in the shape of embroidered *miode* or piquant *riegel haube* and other articles of peasant-costume now fast becoming obsolete; quaint pot, or pitcher, and delicate wood-carving, as trophies to adorn their studios.

A studio, full of rare old cabinets, exquisite Venetian glass and massive draperies, is certainly a great attraction, if the furniture does not withdraw the attention, as sometimes happens, from the pictures themselves. This, however, is not the case in that of Herr Franz Lenbach, the rising portrait-painter, who is obtaining an ever increasing reputation in Germany on account of his bold, masterly style. He has this summer been employed at Baden-Baden in painting the portraits of the Grand Duke of this state, and his young son. They may now be seen in his atelier, with other distinguished personages in different stages of finish.

Nor has our countrywoman, Miss Emily Mary Osborn, who resides in Munich, been idle, but has just completed and sent to London for exhibition this winter, several admirable works. One is especially noteworthy. It is a charming transcript of a happy maiden, holding two irre-

sistible black kittens, lovingly tucked under her pretty bare arm. The whole picture is full of rich deep colouring.

We regret to say that Piloty, the well-known artist, has been suffering from ill health, but the last accounts were more favourable. One of his pupils, Hermann Kaulbach, the son of the celebrated painter Wilhelm, has commenced his own artistic career, and occupies a studio in the building for painted glass. He is now engaged on a *genre* picture—the public confession of children. Boys and girls in the dress of the 18th century are seen in church, under the care of elder relations or friends. Two are kneeling at the confessional, and make their simple avowals. At a little distance, but within hearing of the young penitents and their ghostly admonisher, stands an elderly vagabond, whose hardened face there enters as he listens, a softening ray of touched surprise. The whole picture conveys the idea of repenting guilt and youthful innocence.

Although Herr Kaulbach the younger has chosen a Roman Catholic rite for his subject, he is, like the rest of his family, a staunch Protestant. Indeed, to quote the word which his father has used to us, Romanism appears to them "fatal."

Dr. Sepp, in his life of the late King Ludwig, describes an amusing scene, which turns on the same point. He relates how, one day, when Kaulbach had just commenced his famous picture of the Reformation, and was busy sketching in the architecture and some of the chief groups, the old king bustled into the studio. The painter continued to work, while Ludwig producing his glass and looking over his shoulder, suddenly exclaimed, apparently in great astonishment,

"What is this, that you are about, dear Kaulbach?"

"The design for my picture of the Reformation, your Majesty," and the artist without turning round, continued his cigar and his charcoal sketching.

"What really! what, the Reformation! Who then has ordered it?" asked Ludwig, as if suddenly drenched with cold water.

"For Berlin," answered the artist.

"The Reformation!" cried the old gentleman—"and for Berlin, and a great master like Kaulbach lends himself to such a thing! I have never been so mortified, never."

Then Kaulbach turned round, rose from his stool, pushed his velvet cap on one side, and said in a firm voice,

"Your Majesty forgets that I am myself a Protestant."

The King interrupted him in the greatest excitement. "He did not refer to the polemical side of the question," he said. "He had himself placed Luther in the Walhalla, and had advised the Grand Duke of Weimar to adorn Wartburg with pictures of the Reformation as the place of its origin. The King walked up and down the room and even stamped his feet in his excitement. Seizing the back of an antique chair and pushing it to and fro so that it creaked, he expressed his extreme annoyance that the great master Kaulbach should condescend to paint the Reformation for Berlin for simple *parvenus* who had nothing whatever to do with its commencement, and who would only use it "as a nimbus for their military state."

Then full of indignation he pushed his hat down over his brow and strode out of the studio, leaving the folding doors bang behind him.

And Kaulbach, with his keen satire and powerful sweep of fancy, still boldly depicts on canvas, with vigorous hand, the ghastly as well as the grotesque side of Romanism. Great was the excitement last year in Munich, when he had completed his important picture of the Inquisition. A work which indeed promised never to be finished, so incessant had the interruption from visitors been, chiefly from English or Americans, who, being in Munich, refused to be denied admittance. Of the latter, however, it must be said that they have shown themselves most liberal purchasers of Kaulbach's works.

But the assault did not end with visitors. One far more dangerous was at hand. Before the picture was hardly completed, threatening anonymous letters were sent to Kaulbach, warning

him against exhibiting the picture. He paid no attention, and let those who liked gaze upon the notorious inquisitor, Cardinal Torquemada the representative of the whole atrocious system who as a hideous presence, aged, infirm, but still rabid for the slaughter, his locks starting back in flame-like forms, commits with angry, furious gestures, an innocent lady and her children to the pile. In vain she points to her wealth, which lies in bags of gold at the monster's feet. His base creatures who support him, stoop to grasp the money, while the Cardinal, deaf to all cries of anguish or entreaty waives off the victims, and with uplifted crutch points them to the hungry flames, which have already lapped up their thousands at his bidding. It is a wonderful picture, once seen never forgotten.

The Ultramontanes could not endure that it should tell its tale: the denunciations and threats became more frequent and more vindictive. Not only the picture but the studio should be burnt down to the ground.

Wearied of this continual battery Kaulbach allowed Merkel, the well-known dealer in the Karl Strasse, to remove it to his premises, and bade him exhibit it for the benefit of the poor. The alms which fell to their share in consequence were abundant, but of short duration. The attack was directed against Herr Merkel, and with such force that in a week the picture was withdrawn. It is now being exhibited without molestation in Vienna.

No sooner has this German Hogarth aimed one arrow at the Roman Church, than he prepares another, meriting most deservedly a medal from the Evangelical Alliance. He has at this moment a large cartoon in hand,—Nero receiving the Adulation of Roman Women; while to the left below, Peter, the old Apostle, is being nailed to the inverted cross, surrounded by his sympathising family; for Kaulbach rejoices in the married estate of Peter, the accredited founder of the Roman pontificate.

But it is not over this great cartoon that this subtle master deliberates most as he sits smoking his favourite cigar, but rather over the design for another large picture. A modern rendering of the Saviour clearing the Temple.

The sacred figure stands within the portal. His sublime voice has uttered, "My house shall be called of all nations the house of prayer, but ye have made it a den of thieves"—not to Eastern money-changers, but to the Pope and his Princes, who after proudly boasting a long acquaintance with their Lord, are now disowned by Him, and go ignominiously forth. The tottering, alarmed old Pope hastens down the steps, his back to the spectator. Two of his satellites support him; the proud peacock-fans, which have so long flaunted in one direction, are now blown about by an uncertain wind. The pontiff, however, though driven from the church, though fallen from his high estate, still dreams of power, and follows with feeble, yet eager steps, the coffers containing the treasures of Peterdom, which attendants in the background are bearing away—whither?

Nor even here do his blows at the Papacy end. He is elaborating a new Dance of Death. Again it is the successor of Peter. He stands in the *loggia* of the Vatican, and has locked the door with a triumphant laugh against the grim visitor, who has impertinently intruded, attired in the obnoxious ruff and gown of Geneva. The holy father has not merely locked out the skeleton, but all offensive modern literature, thus books of science and social improvement are seen tumbling down the steps, where the Pope believes that Death is following. He has bolted and barred the door, and holds triumphantly the key, but never sees that a second Death, in his own livery, rises at the same time from a vault beneath, and is bending his scythe noiselessly around the sacred slipper.

A short time since another humorist with pencil and brush gave vent to his over-flowing genius and Art-rhapsodies in Munich. Moritz von Schwind, of whom two lives have already appeared, became in 1847 a Professor in the Academy. He was, however, underrated, especially by old King Ludwig, who never allowed him to reap any real advantage from the half-million of guilders spent annually on Art.

THE PRIVATE ART COLLECTIONS OF LONDON.

SIR JOHN PENDER'S, IN ARLINGTON STREET.

EVERYBODY remembers the famous description of the "Quadrilateral" of Mayfair, as containing within its boundaries a greater assembly of wisdom, wit, and beauty, a larger record of public service and private worth, than any similar space of ground on the face of the globe. It might have been added that within its confines are also discoverable as considerable a collection of admirable and lovable works of Art and objects of what used to be called *virtu* as are elsewhere to be found within similar limits. It is true that Arlington Street is not geographically situated within this "four square;" all the same, it is of its very essence; it is of Mayfair, if not in it. As of Mayfair, so of the region known as St. James's, it may be said that every house has its history, every street has its ghosts, often indeed more visible and actual to "the seeing eye" than at any given moment are its inhabitants. The history of Arlington

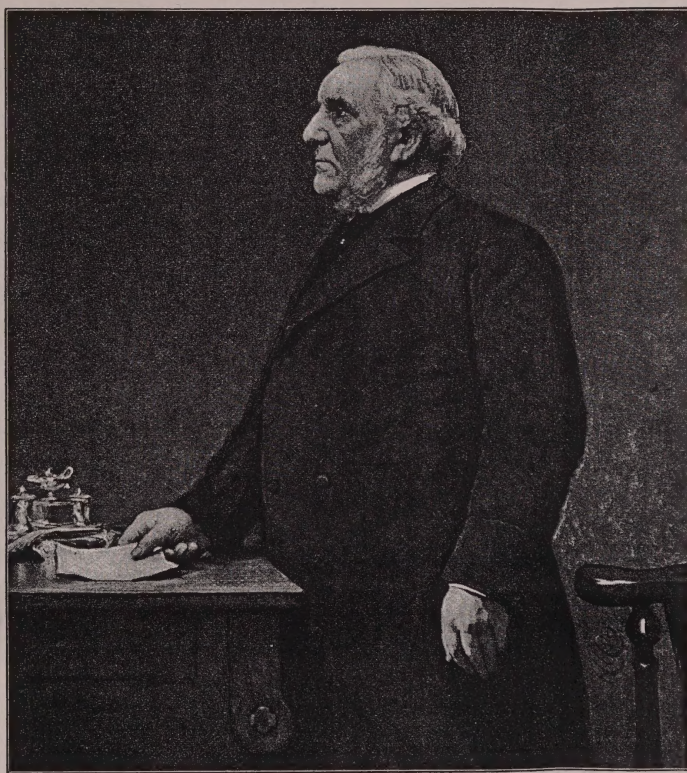
Street would be an interesting chapter of our social annals; the record of Sir John Pender's house, at its south-western corner, would be one of its most attractive "items." Two, only, of its previous occupants demand mention at present. Here lived the great Sir Robert Walpole, and here in 1745 he died. Horace Walpole, in his later days Earl of Orford, wrote in this very house the famous letters to Sir Horace

Mann. Sir John Pender's immediate predecessor was Mr. Edward Ellice (the first), familiarly known to his friends (and his foes) and to all readers of "The Greville Memoirs" as "Bear Ellice." Horace Walpole has indelibly left his mark on the mansion, if he did not actually erect and design it. The most casual glance at the unique entrance porch, a

comfortable residence in itself, which stands abreast of the street, and gives into the ample courtyard in front of the house, betrays the hand of the architect of Strawberry Hill. It may be added that the house itself is decorated after the same fashion of Gothic architecture; you may call it that of the pastrycook, "debased," or what you will, it owns a very quaint and singular interest, and bespeaks on its own account the attention of every visitor.

But we may not pursue this attractive topic further. It is with the contents of "No. 18," rather than

with its past or its present aspect, that we are concerned. The fame of Sir John Pender's collection of paintings, the outcome of many years of loving and laborious care, has gone out into all societies where such matters are discussed, and if a full description has not appeared in print it may not be said to be unknown, for more than one generation of artists and amateurs have shared the friendship and the hospitality of its owner.

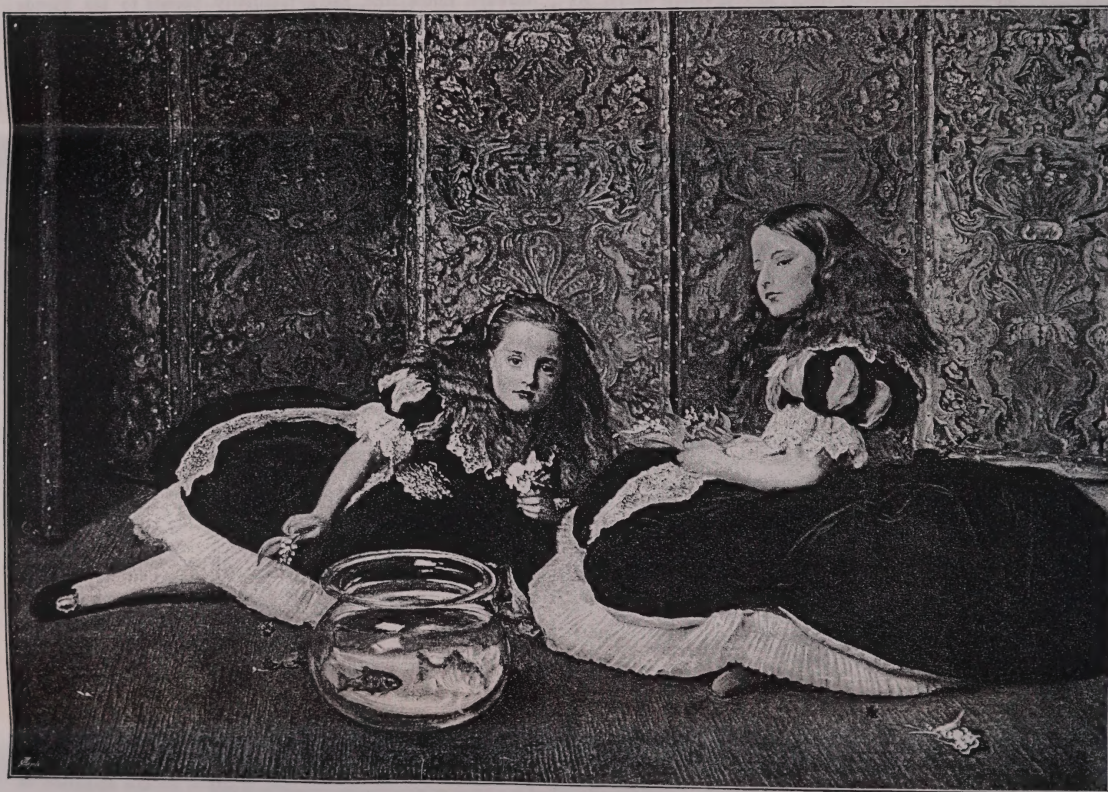


Sir John Pender, K.C.M.G. By Professor Herkimer, R.A.

Sir John Pender's Academy dinners are as famous as were the Waterloo banquets of a great soldier, and the Derby dinners of "a certain noble lord." The hangings and "fixings" of the rooms have been among the themes of conversation between the host and his guests for over a quarter of a century, and the particular shade adopted in the dining-room, for instance, a variant of that we to-day call "sage green," was the outcome of a conference between Sir John (then Mr.) Pender and Clarkson Stanfield, Maclise, David Roberts, and other giants of the past.

Sir John Pender has not attempted to group his pictures in any systematic fashion. He has few old masters, and the

immediate present and the men of the future are but sparsely represented. It is the generation that just precedes our own that occupies nearly the whole of the available space. In the hall, indeed, are a few early works, mainly portraits and busts. There is a curious portrait of Garrick, of which the painter is unknown, in what is probably a theatrical costume. Another excellent portrait, one of Charles I., is the work of the once highly thought of Mary Beale, the pupil of Lely, "an ingenious lady," who died in 1697. A third is a portrait of Charles II. Over the fireplace there used to hang a portrait of Horace Walpole, but this has been removed to make way for a picture by W. C. Symonds, of Sir John Pender's



Leisure Hours. By Sir John Millais, R.A.

little grandson, Master H. des Vœux. There is also, here, an excellent sculpture group of Sir John's children, by the late Patrick Macdowall, R.A. An unusually large landscape by the veteran Thomas Sidney Cooper, painted many years ago, showing a flock of sheep in a snow-clad expanse of country, will not escape observation; also several busts, among which one easily recognises those of Landseer and John Phillip, both intimate acquaintances of Sir John Pender.

Before proceeding to the larger living-rooms and the staircase, we turn to the left and enter the small apartment which Sir John uses as his own *sanctum*, or business room. Here are several noteworthy works; especially the picture

by E. M. Ward, R.A., which we have engraved on page 167, 'The Night before the Murder of Rizzio.' It is an excellent example of the "grand manner" of this painter. 'The Enemy Sowing Tares,' a very early picture of Sir John Millais, has been thrice exhibited: firstly at the Royal Academy in 1865, afterwards at the Exposition Universelle, Paris, in 1867, and finally in the collection of the artist's works at the Grosvenor Gallery in 1886. It is now in the City Loan Collection at Guildhall. In brilliant contrast to these are the glowing colours of Keeley Halswelle's large canvas, 'Canterbury,' to which is accorded the place of honour over the fireplace. The wide stretch of Kentish landscape, the cloud-

land irradiated by a brilliant rainbow, compose one of his finest works. Here, too, is a cabinet work of Holmberg, 'The Lost Chord,' a group of ecclesiastics at their music, simple and attractive in treatment and glowing in colour. A somewhat conventional Peter Graham, 'Rising Mists'; a Reynolds, 'Mrs. Damer,' and a 'Fish Sale,' by George Morland, are among the remaining pictures in this apartment. Specially, however, we should mention a delightfully conceived and executed statuette, named 'A Fallen Angel' (p. 164), by an accomplished Parisian lady, Madame Catherine Taberentz, of the possession of which Sir John Pender is not unnaturally proud.

We now pass to the dining-room, which looks over St. James's Park, as, indeed, do all the principal apartments of the house, a prospect so delightful that a writer in the reign of George II. describes this side of Arlington Street as "one of the most beautiful situations in Europe, for health, convenience, and beauty, and combining together the advantages of town and country." We are now in the midst of some of the choicest pictures of the collection. Nearly every one of them has a history. Over the fireplace hangs one of the most delightful of Sir John Millais' children subjects, with the title of 'Leisure Hours' (see p. 162). The two girls are in fact the daughters



Phæbe. By Sir Frederick Leighton, P.R.A.

of the house; one is now *Lady des Vœux*. This picture was exhibited at the exhibition of the Royal Academy in 1864, the year in which its accomplished painter attained the rank of Academician, and it was also lent to the Grosvenor Gallery in 1886. On either side of it, there hangs a noble work of Sir Edwin Landseer. That on the left hand is the famous 'Lost Sheep,' a work which its owner rightly regards as one of the gems of his collection. It is a large upright picture which precisely fits into the curious Gothic panel of the wall. Sir John Pender secured this masterly work at

Christie's some twenty years ago. As thereby hangs a tale we may mention the price then given for it, namely £2,200. When Sir Edwin saw it hanging here, and heard the figure it had reached at the auction, he remarked upon the small proportion of that sum which he had himself received for it. Sir John Pender promptly offered him the same large sum for a companion picture to fill the panel on the other side of the fireplace, only stipulating that the work should be completed in twelve months. The outcome of this offer was the picture that now hangs in the position described, 'An Event in the Forest.'

As we have had permission to engrave these paintings a lengthened description is happily superfluous. Under each of



A Fallen Angel. By Madame Catherine Taberents.

these noble works of Landseer hangs a charming work of his friend and contemporary, Clarkson Stanfield, by way of pendant. Sir John Pender had always desired to complete a Landseer trilogy at this end of his dining-room, and accordingly commissioned Sir Edwin to paint a third work for the centre place. But when it was finished, neither artist nor collector was completely satisfied; in truth, it was in no way the equal of the other twain. With Sir Edwin's full assent it did not remain in Arlington Street. It is a well-known picture still, but it is not necessary to name it here.

Facing these pictures, on what may be described as the south side of the room, hangs what is probably a still more memorable picture, by Millais. 'The Proscribed Royalist' is one of that small series of upright double figures that stamped the artist's name upon the imaginations of the great outside public, in the earliest stages of his career. One remembers well the delighted surprise of that public when recognising this and the others of the same date at the Grosvenor Gallery in 1886. To some it was but as the re-union of old friends, but to how many was it as the first sight of some famous person known only heretofore by proxy? We note

the preservation of the brilliant colouring that was universally admired when first seen in 1853, and is now as remarkable as ever. Below the Millais is one of the masterpieces of John Phillip, 'The Gipsy's Toilet,' two lovely Spanish brunettes, one adorning her hair with a bunch of red roses, the other hand holds a glass; the implements of her craft and mystery lie scattered on the ground with her tambourine. The colour is lustrous to a remarkable degree. Close to this hangs, in the centre of the wall, a beautiful work by Clarkson Stanfield, 'Mewstone.' Near the window is a Frith, 'The Gleaner,' and underneath that is a canvas of much interest, a scene from the *Malade Imaginaire*, full of spirit and humour, by G. S. Newton, R.A., a painter who, after some years of unaccountable depreciation, is again estimated by connoisseurs. An early portrait of Sir John Pender, by W. C. Symonds, hangs near the door. Along the wall that faces the windows, where, it may be noted, the space for works of Art is much circumscribed owing to the architectural features of the Gothic panels before referred to, hang eight pictures, all of the highest merit, but comparatively small size. There are, on the upper line, a couple of John Linnell's most characteristic landscapes, and two excellent Elmores, 'Marie Antoinette' and 'Lucrezia Borgia'; on the lower, a remarkable Turner from Mr. Bicknell's collection, one of the several views of Venice that he painted, and a capital Webster which came direct from the artist, 'Sunday Morning,' a family of humble rank at their domestic devotions. On the outer sides of each of these is a splendid landscape, one by Vincent, the other by Patrick Nasmyth.

Several of the most important artistic treasures of the house adorn the staircase. Among them is perhaps John Phillip's finest work, well known from the engraving by Mr. Barlow,



The Dining Room.

R.A., which owns the alternative titles of 'The Spanish Wake' and 'La Gloria.' The painter was an old attached friend of Sir

John Pender, who rightly regards this work as one of his principal treasures. It is one of the largest and finest works

T. S. Cooper, B. Riviere, P. Nasmyth, Stark, and Vincent. 'The Arab Encampment' of W. Müller is placed above the large Tadema, and is generally considered one of the finest of Eastern pictures of this famous painter.

The portrait of Sir John Pender by Mr. Herkomer, which we have the pleasure of engraving, is the last one demanding notice on the staircase. The public presentation of this portrait to the late Lady Pender, was one of the most cheering and gratifying incidents in the later days of that estimable lady.

We have now reached the drawing-room floor. The two apartments which overlook the Arlington Street courtyard are the drawing-rooms proper, but the large room at what may be described as the back, is quite the most beautifully placed room in the house, one which is generally spoken of as the library or study, where the principal water-colour drawings are displayed. All these are of remarkably choice description, and some are exquisite. In all throughout the house they number about forty. Hardly a name among the hierarchy of what is called "our peculiarly national art" is missing. Turner, Prout, De Wint, Copley Fielding, William Hunt, Edward Duncan, Cattermole, David Roberts, F. Tayler,



The Entrance from Arlington Street.

that ever came from Phillip's easel. The centre of the wall space is occupied by a work of Mr. Alma Tadema, 'The Training of the Children of Clovis.' It was one of the earlier works of this eminent Academician, and immensely assisted in establishing his fame and determining his residence amongst us. This noble picture was originally painted for the King of the Belgians. Here, too, is one of Mr. B. W. Leader's most popular landscapes, 'In the evening time there shall be light.' It was one of the forerunners, and is undoubtedly one of the finest of the well-known series by this artist, representing autumn sunsets over the villages of Fenland. The church and burial-ground on the left, the moat and the expanse of half-flooded moorland will be readily recalled. We next come to a remarkable work by Professor Holmberg, 'Far from the noisy world.' Two venerable cardinals appear to be discussing points of difficulty at the table, whilst a young churchman looks abstractedly and uninterested at the pair.

The fine Troyon which hangs near it, 'Heights of Sureennes,' is one of its owner's comparatively recent acquisitions; he obtained it direct from Paris, and we believe that it has never been publicly exhibited in London. There is a large and very fine landscape of John Linnell, a superb church interior by David Roberts, and an early Phillip, 'A Scotch Christening,' originally in the collection of the late Mr. James Eden, connected with which is a most curious and amusing story that we have not space to relate, and several smaller works by H. W. B. Davis, Keeley Halswelle, David Cox, H. J. Boddington,

1892.



The Staircase.

Callcott, David Cox, Boddington, Louis Haghe, Birket Foster, Keeley Halswelle, Sir Frederick Barton, Smallfield and

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Paul Delaroche—to give these names is to give some idea of their variety. To describe them 'in full detail would be

allegorical figures, the other a shield now adorning a revolving table.

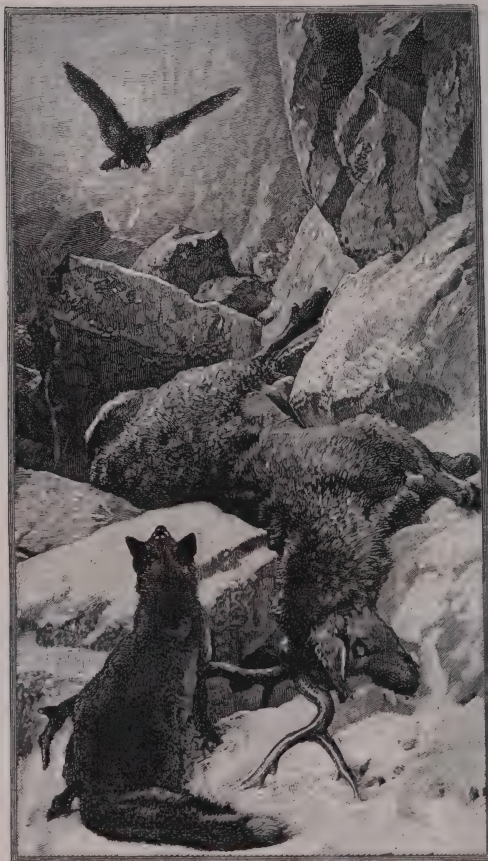
Passing with reluctance from a room which, we do not hesitate to say, is one of the most charming apartments with which we are acquainted, we enter the drawing-room. The place of honour is allotted to a picture whose supremacy, even in a gallery of masterpieces, would we suppose be unquestioned. We refer to the magnificent Turner known throughout the world of Art as 'Mercury and Herse.' It would be easy to fill an article in this journal with a detailed description of this superb work, which has excited the admiration and enthusiasm of the two generations of Art lovers that have passed since it was painted; numerous have been the criticisms from accomplished pens, and eager the comparisons instituted between it and its equally famous rival or companion, 'Crossing the Brook,' in the National Gallery. It shares many of the characteristics of that more widely-known masterpiece, which has been described as the finest landscape that ever came



*Lost Sheep. By Sir Edwin Landseer, R.A.
By permission of Messrs. Henry Graves & Co., proprietors and publishers
of the original engraving.*

impossible within the limits assigned to this article. There are, however, a few that we cannot pass over, namely: a view of Rouen Cathedral by Prout; a very large drawing of Birket Foster of Tintagel Castle, the 'Haunt of the Wild Fowl' by Keeley Halswelle, and 'Whitby Sands' by E. Duncan.

It hardly comes within our scope, on this occasion, to do more than refer in the curtest fashion to the many beautiful and costly objects of china, bronzes, *bric-à-brac* and furniture that fill this and the other living-rooms of Sir John Pender's residence. The large writing table in ebony and gold, formerly the property of the ex-Khedive Ismail, is, however, too striking an object to be omitted, and the huge volumes of illustrated works reposing luxuriously on the velvet shelves of the specially constructed cabinet; the cases of miniatures by Cosway and others, both here and in the drawing-rooms; and the ivory carvings secured by their present owner during a visit to Amsterdam, one a huge beaker covered with



*An Event in the Forest. By Sir Edwin Landseer, R.A.
By permission of Messrs. Henry Graves & Co., proprietors and publishers
of the original engraving.*

from an Englishman's easel, and, in particular, the tender, diffused daylight over its wide and varied landscape. A few

details may be given: the size of the picture is 6 feet 3 inches by 5 feet 3 inches. It was exhibited in 1811, with the following quotation:—

“Close by the sacred walls in Munychia's plain,
The god well pleased beheld the virgin train.”

(Referring to the incident in Ovid's *Metamorphoses*.)

Another Turner of another period is his ‘Wreckers,’ a very fine and famous work bought at the Bicknell sale, which but for the presence beside it of the ‘Mercury,’ would claim more notice. There is a noble classical work of Richard Wilson of which the same may be said. Among the more modern works there are a couple of canvases from the easel of

an artist too early lost to English Art, William Dyce—these are the ‘Man of Sorrows’ and ‘The Student,’ an excellent but hardly representative work of John Pettie, another very fine Keeley Halswelle, ‘Constantinople,’ and one of those charming female heads which have aided the popularity of the President of the Royal Academy almost as much as his more important works, ‘Phoebe,’ which we have received permission to engrave. Sir Frederick is known to have bestowed unusual pains on this fine work. An example of Sir Joshua hangs beneath the work of his latest successor, a portrait of the Princess Sobieski. The lady is in semi-eastern garb, with rose-coloured cloak bordered with ermine, and wears a gold-coloured handkerchief. It is in



The Night before the Murder of Rizzio. By E. M. Ward, R.A.

splendid preservation and will well repay the attention of the critic. A work by another former president of the Royal Academy is the ‘Temple of Theseus’ by Sir Charles Eastlake. A first-rate work by William Collins, another painter whose day has come again, presents a fishing scene on the coasts in his accustomed manner, with a distant sunset which goes far beyond that. When this painting was exhibited at Manchester (to which collection Sir John Pender lent no fewer than twenty works of the highest class) it excited unbounded admiration and fairly extinguished the other productions of the same artist's easel with which it was hung. Space would fail us if we attempted a catalogue of the many smaller works, all of

them of high quality, which in these rooms bespeak the visitor's attention. The names of Mulready, Davis, E. Frere, Crowe, Stark, Gérôme, Escoscura, give some idea of the rich variety of this collection. The famous work of Ary Scheffer, ‘Paolo and Francesca,’ universally allowed to be his masterpiece, has with great reason the place of honour in the smaller drawing-room; it is a work of which the nobility of the subject is well matched by the mastery of its execution; withal full of romance and tender interest.

Here we must stay our hand. It has been the pleasurable labour of Sir John Pender's life to fill his houses with the artistic productions of the finest geniuses of his

time—we say “houses,” because, although we have not space to do more than allude to the fact, *en parenthèse*, his charming house at Foot’s Cray contains many works of fame and distinction). How far he has succeeded may be judged to some extent by the works we have described in this article. But besides this, the owner of this almost unrivalled collection has been honourably known in the Art world for some forty years at all events, as the kindest of friends, the most hospitable of hosts, to artists of a couple of generations at least. Two instances we may permit ourselves

here to refer to in confirmation of this fact; they relate to two artists, with both of whom Sir John Pender was on terms of the closest intimacy. One was John Phillip, to whom at a most critical moment of his fortunes, as we hear from an outside source of unquestionable authority, Sir John Pender rendered a service so signal and so generous that he became, in his own words, a “new man,” and entered with freedom from care upon a long career of honour and fame. The other was poor Keeley Halswelle. A weary, and as he used to admit, a somewhat



The Drawing Room.

disappointed man, his health some two years ago became indifferent. Sir John Pender, who was arranging one of his holiday trips, carried the painter off with him to the Mediterranean and the gorgeous East; at the same time giving him commissions that put him altogether beyond the reach of pecuniary anxiety in regard to the journey. He was bringing him refreshed and re-invigorated to his home—a home he was never destined to reach—when a chill at Paris, whither his wife had joined him, carried off, after four days’ illness, this

thorough artist and kindly gentleman. The house has many memorials of him, and of his friendship with its owner; of some we have spoken here; but there is another, of a more private and personal kind, which is destined to link his name with that of the gracious *châtelaine* who so long presided over the hospitalities and friendships of Arlington Street; a memorial to which we may only allude; one upon which the highest artistic accomplishment, the most admirable literary skill, and the purest and most elevated taste have been lavished.

J. F. BOYES.

There were also two water-colour drawings by Turner Florence, 11in. by 16½in., engraved in Heath's Gallery, 1836—340 guineas (Agnew); and a south ew of Salisbury Cathedral, 20in. by 27in.—165 guineas (Agnew) (at the Fish sale in 1888 the latter sold for 50 guineas). The more important drawings in water-colours by other artists were:—E. Duncan, Whitty and: landing fish, 1868—205 guineas (Gooden); J. Foster, Turnberry Castle, Ayrshire, the early me of Robert Bruce, 1882—315 guineas (Gooden); J. Hunt, "The Village Smithy"—240 guineas (Vokins); S. Prout, the Tomb of the Scaligers, Rome—150 guineas (Vokins); and P. de Wint, Lincoln, early orning—490 guineas (Agnew).

Having regard to the recent real or apparent decline in the value of Landseer's work, much interest and speculation surrounded the examples in the Pender collection. For the first of these, "The Lost Sheep," 56in. by 30in., which was exhibited at the Academy of 1850, the late Mr. Bicknell paid 250 guineas, *incl* copyright; at his sale in 1863 it realized 2,300 guineas, and on Saturday it made an appreciable advance when the hammer fell at 3,000 guineas (Agnew); the second picture, "An Event in the Forest," was painted for Sir John Pender, and was at the British Institution in 1865; it realized 2,500 guineas (Agnew). Both these works have been frequently exhibited, and each has been engraved by Thomas Landseer. The example of B. W. Leader, to which we referred on Friday, "In the Evening there shall be Light," painted in 1882, and bought by Brunet-Debaines, realized 1,150 guineas (Vokins); "The Shepherd," painted for Sir John Pender, the engraved work, from the academy of 1888—550 guineas (Agnew); J. Linnell, sen., a grand view in Kent, stormy effect of sky—470 guineas (Wallis) at the Knowles sale in 1865 this realized 700 guineas; and two others by the same, both painted in 1856, cattle crossing a ford, man and child in the foreground—380 guineas (Agnew); and "A Storm in Harvest"—360 guineas (Agnew); two by the late Sir J. E. Millais, "The Proscribed Royalist, 1651," the celebrated picture engraved by Simmonds, and from the Pint sale of 1862, when it sold for 525 guineas—2,000 guineas (Agnew); and "The Evil One Sowing Tares," from the Royal Academy, 1865—400 guineas (Gooden); G. Morland, a coast scene, with a group of two fishermen and other figures near a building, 25in. by 36in., from the Haskett Smith collection, 1864—220 guineas (Tooth); a pair by W. J. Muller, "A Camp in the Desert," 3in. by 3in., 1,600 guineas (Agnew); and "Thebes," 10in. by 16in., 1841—200 guineas (M'Lean); P. Nasmyth, landscape, woman in a red cloak, a road, 1828, 34in. by 25in.—800 guineas (Agnew); J. Pettie, "The Commencement of the Quarrel"—2,210 guineas.

Of ten pictures by modern foreign artists we must specially mention the following:—Rosa Bonheur mountainous landscape with cattle, 25in. by 39in 1888, exhibited at the Guildhall, 1890—1,600 guinea (Tooth); P. de la Roche, "Napoleon crossing the Alps," 1848, the work engraved by A. François 200 guineas (Agnew) (at the Dillon sale in 1869, it sold for 540 guineas); J. L. Gérôme, "The Comedians," 1865—100 guineas; two by A. Holmberg, "The Fishmonger" and "The Fishwife," the picture exhibited by the Society in England, 37in. by 61in 690 guineas (Vokins), and "The Lost Chord," exhibited at the Guildhall in 1892—420 guineas; A. Scheffer, "Paolo and Francesca," 44in. by 63in 320 guineas (Denison) (this work was exhibited at the French Gallery in 1854, where it was bought by Lord Ellesmere, at whose sale in 1870 it sold for 1,830 guineas—it is said to be a smaller replica of a picture for which Sir Richard Wallace gave about £4,000 at the D'Orleans sale); and G. Troyon, "The Height of the Mountains," 1865—1,000 guineas (Agnew); and Girardet, "700 guineas (Agnew) (from the collection of M. Crabbe and M. Secrétan, at the latter of whose sale in England in 1889 it realized 2,900 guineas).

THE PENDER COLLECTION.

A FORTHCOMING SALE.

Alike in number and variety, the collection of modern pictures and water-colour drawings formed by the late Sir John Pender (to be sold at Christie's on May 29 and two following days) is one of the most noteworthy that has come under the hammer for very many years. A chief feature of the collection is Turner's "Mercury and Horse," which was exhibited at the Royal Academy in 1811. It was formerly in the collection of Sir John E. Swinburne, and was purchased by Sir John Pender from Miss Swinburne. Two of the other Turners were formerly in the collection of Eihanan Bicknell, which was sold in 1865. One is a wrecking scene on the Northumberland coast, with a steamboat assisting a ship off shore; and the other is a view in Venice, with the *Giudecca*, *Santa Maria della Salute*, and *San Giorgio Maggiore*; whilst the fourth Turner is "The State Procession," bearing Giovanni Bellini's picture to the Church of the Redeemer, Venice, and is fairly well known through the engraving of J. T. Willmore. The two drawings by this artist are a view in Florence, engraved in the second volume of Heath's "Gallery," 1836, and a south view of Salisbury Cathedral.

The more important of the two examples of Sir A. W. Calcott is an Italian landscape—a view of the Alps as seen from Varese, formerly in the Earl of Durham's collection. Two good examples of W. Collins are both from the Royal Academy, the first and chief is an early morning view on the Sussex coast (exhibited in 1827 as "Burying Fish"), and the second, comprising portraits of Master and Miss Martin and Master Meyer, known as "The Card Players," the three children playing at cards in a garden; both these pictures have been in two other celebrated collections. The only large example of Keeley Halswelle (of whom there are also fifteen small works), a distant view of Canterbury, was of special interest from the fact that it is the last picture which he painted; it was finished in 1891, shortly before the artist's voyage to the East with Sir John Pender. Another work with a personal interest is W. Holman Hunt's Valentine rescuing Sylvia from Proteus, taken from Shakespeare's "Two Gentlemen of Verona"—Mr. Hannay, the magistrate, sat for the head of Valentine, whilst a young barrister, already well known among journalists and since greatly distinguished as a Cabinet Minister at the Antipodes, posed as Proteus. There are two Landseers. The first is "The Lost Sheep," from the Bicknell collection, and the second, "An Event in the Forest," was painted in 1864 for Sir John Pender; each has been exhibited several times in London and the provinces, and both have been engraved by Thomas Landseer. The single example of Lord Leighton, "Phoebe," was likewise painted for Sir John Pender, and it has been engraved, but it is not at all an important work of this distinguished master.

Sir John Millais is represented by two works, neither of which can be regarded as of the first importance. The better known work, "The Prescribed Royalist," was exhibited at the Royal Academy of 1853 and has been engraved by W. H. Simmons. The model for the cavalier was Mr. Arthur Hughes, artist of "April Love," a sort of half-brother of the Fro-Raphael's Brotherhood, whilst Miss Ryan, a professional model, who sat for the lady, also sat for the lady in "A Huguenot"; the second Millais is entitled "The Evil One Sowing Tares," is a much later work (1865), and both have been frequently exhibited. The most important of the three works by John Phillip is "La Gloria," a Spanish Wake, which was commenced in Seville in 1860, and was exhibited at the Royal Academy four years later, and subsequently engraved by T. Oldham Barlow; in a letter to Sir John Pender, Phillip wrote that in his estimation "this was the picture on which his reputation in the future would rest," an opinion which will not be altogether shared by posterity. Another noteworthy work by the same artist is "Baptism in Scotland," which was painted in 1850 for the late James Eden, and sold in his collection twenty-four years later. These two works were exhibited at the International Exhibition at Paris in 1867. Of the five attributed to Sir J. Reynolds, two only are of the first importance—the portrait of Princess Sobieski, formerly in the collection of Lord Cranstoun, and the second a half-length of the Hon. Mrs. Damer, in a crimson robe, which was exhibited at the Royal Academy in 1773. The view of the chapel in the Church of Dixmude, West Flanders, by David Roberts, was painted for Sir John Pender in 1864. Mr. Alma Tadema is represented by a solitary example, "The Education of the Children of Clovis and Clotilde," formerly in the collection of his Majesty the King of the Belgians, but it is a Saxon picture, and Mr. Tadema's best works are Grecian or Roman. Wilkie's "Cotter's Saturday Night," in which the head of the family, reading the Bible, is a portrait of the artist's brother Thomas, is from the collection of Sir F. G. Moon, for whom the picture was painted—it has been engraved by J. Horsburgh.

Of modern foreign masters the most remarkable are a mountainous landscape, with cattle, by Rosa Bonheur, painted in 1888, and exhibited at the Guildhall two years later, and an example of C. Troyon, "The Heights of the Surennes," 1856, from the Secrétan collection, and engraved by P. Girardot. There are also good examples of P. de La Roche, "Napoleon Crossing the Alps," 1848, J. L. Gérôme, "The Comedians," 1863, and Ary Scheffer, "Paolo and Francesca," 1854, from the collection of the Earl of Ellesmere.

Sir John Pender's collection of water-colour drawings, although exceedingly varied and representative, as well as extensive, contains very few things of the first importance—it is in fact a mediocre collection when compared with those formed by many other rich men. There are four characteristic little drawings by Birket Foster: thirteen views in and about Athens by Count A. S. Giallina, all about 11in. by 18in.; the same number of Eastern drawings by E. Goodall; six by Keeley Halswelle, including one of Keats's grave at Rome presented to Sir John Pender by Sir James Simpson; a very interesting dozen by David Roberts, the majority of which have been lithographed in the artist's "Holy Land and Egypt"; and three by Turner, including an early drawing of Southwell Minster. The few old masters of note include eight attributed to Kneller, notably a portrait of Mathew Prior, the poet, from Wimpole Hall, Cambridgeshire, where the poet died whilst on a visit to the Earl of Oxford; a portrait of Ben Jonson, by G. Van Honthorst, also from Wimpole Hall; and portraits of Henry, first Duke of Portland, and his wife Elizabeth, by P. Van der Werff.

street, for to-morrow Messrs. Christie will begin the sale of the well-known collection of pictures formed by the late Sir John Pender; on Wednesday, at Willis's Rooms, Messrs. Robinson and Fisher sold Mr. Massey-Mainwaring's snuff-boxes, yesterday the same auctioneers sold some good old pictures "the property of a gentleman," and to-day they will sell the pictures belonging to Colonel Unthank, of Intwood Hall, Norwich, and a few pictures belonging to Lord Arundell of Wardour. The Pender collection, which includes no fewer than 437 lots, is of a very varied character, for the late owner was fond both of "patronizing" art, in the sense of buying from living artists of every degree, and of buying older works, which he did with somewhat uncertain success. His Sir Joshuas, for instance, are not all that they should be, and a number of portraits in the further room are only interesting as illustrating the form of ancestor-worship which is practised by some collectors. When we come to the Turners, it is a different thing altogether; and besides four fine works of that master, there is the finest John Phillip in the world, an excellent Wilkie, capital works by Calcott and Collins, a good Müller, and a fine Troyon. The central place is occupied by the famous "Mercury and Hersé," a large upright picture, belonging to Turner's "Claude" period, and first exhibited in 1811. This was the year of the "Apollo and the Python," and also of the beautiful "Somerset Hill"; and it is an extraordinary instance of Turner's versatility that in the same year he could paint three pictures so different in subject, sentiment, and style. "Mercury and Hersé" is a type of Turner that hardly ever comes into the market, and is comparable rather with the "Crossing the Brook" in the National Gallery than with any picture that has been sold of recent years. Much later is the very fine picture "The Wreckers," exhibited in 1834, and sold in the first Bicknell sale, in 1863, for 1,800 guineas; a price which will doubtless be more than doubled to-morrow. From the same collection is "The Judecca, Venice," which realized nearly as much in 1863; it also will be eagerly competed for. The John Phillip, "La Gloria," is not only the masterpiece of the painter, but one of the greatest works of the English school, which assuredly must, now or at some future day, find its way to the national collection. Here too are to be found the celebrated "Prescribed Royalist" of Millais, and another early work, "The Enemy sowing Tares"—a portrait, the story goes, of a painter of whom the young Millais disapproved. Mr. Leader's "At Evening Time it shall be Light" is one of the most popular of the more recent works in the collection.

The pictures from Intwood Hall are new to London, except that a few of them have been exhibited at Burlington House. They include some small but very excellent works of the Norwich school, especially two Cromes and a fine Vincent, and a pair of beautiful early landscapes by Gainsborough; and a number of Dutch pictures. These are not all of much importance, but among them is one of the finest works of Hondeloester that has been recently seen, and, what is much rarer, an interesting Hebbima, from the Mulman, Lapeyrière, and Morant collections.

38 ART.—CATALOGUE of PICTURES, DRAWINGS and SCULPTURE forming the Collection of SIR JOHN PENDER, at 13, Arlington Street, S.W., and Foot's Cray Place, Kent, printed on handmade paper, with portrait after Herkomer, and 25 full page plates of the choicest pictures, 4to, crimson morocco extra, top edges gilt, uncut, rare, £6 6s. Privately Printed, N.D.

W. L. L. L.

Total, £87.823.

1897
May 29
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C.2

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PICTURES
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D. COX. *£100.00*

1 THE SALMON TRAP

20 $\frac{1}{4}$ in. by 29 in.

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2 RETURNING HOME: Evening. A man on horseback crossing a brick bridge over a narrow stream, and driving cattle before him

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3 CROSSING THE HEATH: Showery weather. Three women on horseback, crossing a heath in a heavy storm of rain

9 in. by 13 in.

E. DUNCAN, 1868.

- 205- 4 WHITBY SANDS: Landing fish
Goodell 27 in. by 48 in.
Exhibited at the Society of Painters in Water-Colours,
 1868

COPLEY FIELDING, 1818.

- 110 5 DOUNE CASTLE, Perthshire
King 25 in. by 39 in. *

C. FIELDING, 1818.

- 40 6 THE DEER PARK
Wyzell 15 in. by 21½ in.
Exhibited at the Art Treasures Exhibition, Manchester,
 1857

BIRKET FOSTER, 1882.

- 315 7 TURNBERRY CASTLE, Ayrshire, the early home of Robert Bruce
Goodell 23 in. by 36 in.
Exhibited at the Royal Society of Painters in Water-Colours, 1882

L. HAGHE.

- 90 8 THE CHOIR OF S. MARIA NOVELLA, Florence
Denison "That church among the rest,
 By one of old distinguished as the bride."—*Rogers*.
 For its grace and beauty, this church was said by Michael Angelo
 to be fit for the "Bride of Christ."
 18½ in. by 26 in.

W. HUNT.

9 THE VILLAGE SMITHY

21 in. by 29 in.

*Exhibited at the Whitworth Institute, Manchester, 1891*240 *volume*

W. HUNT.

10 PURPLE GRAPES, PLUMS AND GREENGAGES

9½ in. by 17½ in.

125 *ag*

W. HUNT.

11 PURPLE AND YELLOW PLUMS

7¼ in. by 8¾ in.

58 *volume*

W. HUNT, 1831.

12 A CHILD, with a red pitcher by her side

15¼ in. by 9¾ in.

45

no 2

F. PRADILLA, 1882.

13 A DOCTOR OF THE FIFTEENTH CENTURY

28 in. by 20 in.

175 *copy*

S. PROUT.

14 THE TOMB OF THE SCALIGERS, at Verona

16 in. by 12 in.

Exhibited at the Whitworth Institute, Manchester, 1891

150

volume

S. PROUT.

15 ROUEN CATHEDRAL

26 in. by 19½ in.

135 *ed.*

J. M. W. TURNER, R.A.

340

16 FLORENCE

ag

11 in. by 16½ in.

Engraved by E. Goodall, in Heath's "Gallery of British Engravings," Vol. I. (1836)

J. M. W. TURNER, R.A.

165-

17 SALISBURY CATHEDRAL: South view

20

20 in. by 27 in.

From the Collection of F. Fish, Esq., 1888 ~~150~~ 150/6.

Exhibited at the Whitworth Institute, Manchester, 1891

P. DE WINT.

490

18 LINCOLN: Early morning

ag

26 in. by 39 in.

Exhibited at the Whitworth Institute, Manchester, 1891

P. DE WINT.

45-

20

19 A LANDSCAPE. A bridge over a shallow river, with three cows in the water in the foreground, some figures are seen more in the distance

7½ in. by 12 in.



No. 21.



No. 23.

MODERN PICTURES.

SAM BOUGH, R.S.A., 1867.

20 St. MONANCE, Fifeshire

50 in. by 72 in.

From the Collection of A. B. Stewart, Esq., of Glasgow,
1881 420 p.

445

many

SIR A. W. CALLCOTT, R.A.

21 AN ITALIAN LANDSCAPE. A view of the Alps as seen
from Varese

36 in. by 50 in.

Exhibited at Burlington House, 1875

From the Collection of the Earl of Durham

From the Collection of J. Whittaker, Esq., of Hurst, 1865 700 p.
See Illustration

580

y

SIR A. W. CALLCOTT, R.A.

22 A VIEW OF ETON FROM THE RIVER. Windsor Castle is seen in
distance28 $\frac{3}{4}$ in. by 43 $\frac{3}{4}$ in.

145

700 p.

W. COLLINS, R.A.

23 EARLY MORNING ON THE SUSSEX COAST

34 in. by 47 in.

From the Collection of Lord Northwick 1838

From the Collection of G. Bicknell, Esq., 1863 960 p.

Exhibited at the Royal Academy, 1827 (as "Buying Fish")

Exhibited at Burlington House, 1887

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

See Illustration

1100 y

W. COLLINS, R.A.

30

y

- 24 THE CARD PLAYERS: Three children playing at cards in a garden. Portraits of Master and Miss Martin, and Master Meyer

15 $\frac{3}{4}$ in. by 21 $\frac{1}{4}$ in.

Exhibited at the Royal Academy, 1817

From the Collection of E. Rodgett, Esq., 1859 4/8

From the Collection of John Knowles, Esq., 1865 200p

T. SIDNEY COOPER, R.A., 1887.

210

y

- 25 A WINTER SCENE. A flock of sheep are being driven along a snow-covered road by two shepherds, one of whom is on horseback; to the right is a farm-house

38 in. by 59 in.

J. S. COPLEY, R.A.

800

Hodgkins

- 26 ROYAL CHILDREN PLAYING IN A GARDEN: Portraits of the Princesses Mary, Sophia and Amelia, daughters of George III.

20 in. by 14 $\frac{1}{2}$ in.

A finished study for the picture which is in the possession of Her Majesty the Queen

Engraved by F. Bartolozzi, R.A.

D. COX, 1848.

- 27 A WELSH LANDSCAPE, with a cottage; two children in the foreground gathering wild flowers

23 $\frac{3}{4}$ in. by 17 $\frac{1}{2}$ in.

in frame

H. W. B. DAVIS, R.A., 1880.

170

Liggall

- 28 HIGHLAND CATTLE CROSSING A SHALLOW STREAM

19 in. by 29 $\frac{1}{2}$ in.



No. 30.

H. W. B. DAVIS, R.A., 1881.

29 TOWARDS EVENING: Four cows in a meadow

12 in. by 20 in.

130
Lag.

W. DYCE, R.A.

30 THE SOLILOQUY OF HENRY VI. DURING THE BATTLE OF TOWTON

100

"This battle fares like to the morning's war,
 When dying clouds contend with growing light;
 What time the shepherd, blowing on his nails,
 Can neither call it perfect day nor night.
 Now sways it this way, like a mighty sea,
 Forced by the tide to combat with the wind;
 Now sways it that way, like the self-same sea
 Forced to retire by fury of the wind:
 Sometime the flood prevails; and then, the wind:
 Now, one the better; then, another best;
 Both tugging to be victors, breast to breast,
 Yet neither conqueror, or conquered:
 So is the equal poise of this fell war.
 Here on this mole hill will I sit me down.
 To whom God will, there be the victory!
 For Margaret, my Queen, and Clifford too,
 Have chid me from the battle; swearing both
 They prosper best of all when I am thence.
 Would I were dead! if God's will were so."

Shakespeare's *Henry VI.*, Part III., Act ii., Scene 5.

14 in. by 20 in.

*Exhibited at the Royal Jubilee Exhibition, Manchester, 1887**See Illustration*

W. DYCE, R.A.

160

31 THE WOMAN OF SAMARIA

14 in. by 20 in.

*Exhibited at the Royal Jubilee Exhibition, Manchester, 1887*Birmingham
Art Gallery

A. ELMORE, R.A., 1861.

50

32 MARIE ANTOINETTE IN THE PRISON OF THE TEMPLE

revision

"We often went up to the tower, because my brother went there too from the other side; the only pleasure my mother enjoyed was seeing him through a clink as he passed at a distance. She would watch at this clink for hours together to see the child as he passed. It was her only hope, her only thought."—*Private Memoirs of what passed in the Temple*, by Madame Royale, Duchesse d'Angoulême.

32½ in. by 17½ in.

*Exhibited at the Royal Academy, 1861**See Illustration*

A. ELMORE, R.A., 1863.

38

33 LUCREZIA BORGIA

Sampson

34½ in. by 22½ in.

*Exhibited at the Royal Academy, 1863**From the Collection of James Fallows, Esq., 1868 660 p.**Exhibited at the Paris Exposition Universelle, 1878*

T. FAED, R.A.

350

y

34 "O NANNY! WILL YE GANG WI' ME?": A Highland lassie seated by a road-side, a man leaning over her, and a collie dog by her side

29¼ in. by 24¾ in.

Engraved by Lumb Stocks, R.A.



No. 32.



W. P. FRITH, R.A., 1850.

35 A GLEANER (The landscape painted by T. Creswick, R.A.)

85-

In Frith's 'My Reminiscences' (published in 1887), this picture is mentioned as having been purchased from him by a Mr. Birt for one hundred and fifty guineas, the highest price the artist had up to that time received for a picture of the size; when, however, it was offered at the sale of Mr. Birt's collection, a few years later, it fetched seven hundred guineas; subsequently becoming the property of Sir John Pender.

Lawrie

34½ in. by 25 in.

Exhibited at the Royal Academy, 1851~~T. GAINSBOROUGH, R.A.~~

32

36 PORTRAIT OF ~~WILLIAM PITT~~, Earl of Chatham; side face, half length

29½ in. by 24½ in.

P. GRAHAM, R.A., 1886.

720 g

37 RISING MISTS

23 in. by 35½ in.

F. GOODALL, R.A., 1890.

155- Evans

38 THE CITADEL OF CAIRO

14¼ in. by 36 in.

F. GOODALL, R.A., 1894.

39 TENDING SHEEP AND LAMBS, banks of the Nile

95- 20

14½ in. by 35½ in.

F. GOODALL, R.A., 1890.

40 AN INUNDATED EGYPTIAN VILLAGE

155- g.

14¾ in. by 35½ in.

KEELEY HALSWELLE, A.R.S.A., 1891.

425 *denisa* 41 CANTERBURY: Distant view

This is the last picture Keeley Halswelle painted; it was finished shortly before his voyage to the East with Sir John Pender

36 in. by 54 in.

See Illustration

HEYWOOD HARDY.

55 *as* 42 SIDI AHMED BEN AVUDA AND THE HOLY LION

Sidi Ahmed ben Avuda was, in the fifteenth century, a very renowned "Marabout," in the valley of the Mina. One day, after spending hours in prayer, he implored the Lord to send him some sign that his services were regarded with favour. Immediately an enormous lion presented himself, and said, "I am sent by God to do anything you require of me." From that day the lion followed him everywhere, and carried the holy man on his back on all his journeys. Since the Saint's death, the lion has every year appeared again at La Koubba, and the men attached to the service of the tomb lead it through the provinces to collect alms.

90 in. by 60 in.

Exhibited at the Royal Academy, 1881

Etched by the Artist

HEYWOOD HARDY, 1882.

94 *wave* 43 A KING'S DAUGHTER

72 in. by 52 in.

Exhibited at the Grosvenor Gallery, 1882

F. D. HARDY, 1865.

32 44 THE THREATENED DELUGE

18 $\frac{3}{4}$ in. by 25 $\frac{1}{2}$ in.

Exhibited at the Royal Academy, 1866



No. 42.



No. 46.

W. HOLMAN HUNT.

45 VALENTINE RESCUING SYLVIA FROM PROTEUS

The subject of this picture is taken from the last Act of Shakespeare's 'Two Gentlemen of Verona.' Valentine loses Sylvia, and his false friend Proteus is betrothed to Julia. Proteus betrays to the Duke of Milan, who wishes Sylvia to marry Sir Thurio, Valentine's plan for stealing away his daughter. Valentine is banished, and Proteus, forgetful of Julia, makes passionate love to her. Sylvia, by aid of Sir Eglamour, flies to the forest to seek Valentine. Proteus follows her, and as he seizes her, she is rescued by Valentine. Julia has followed her false lover disguised as a boy.

James L. Hannay (the present magistrate), sat for the head of Valentine; and a young barrister, already well known among journalists, and since greatly distinguished as a Cabinet Minister in the Antipodes, posed as Proteus.

10 in. by $13\frac{1}{2}$ in.

From the Collection of T. E. Plint, Esq., 1862 210p

A large painting of this subject, which is now in the Birmingham Art Gallery, was at the Royal Academy in 1851, and obtained a prize when exhibited at Liverpool soon after.

SIR E. LANDSEER, R.A.

46 THE LOST SHEEP

"What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it."—*St. Luke*, xv. 4.

$56\frac{1}{2}$ in. by $30\frac{1}{2}$ in.

Exhibited at the Royal Academy, 1850

* *From the Collection of E. Bicknell, Esq., 1863 2300p.*

Exhibited at Burlington House, 1874 and 1891

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

Engraved by T. Landseer, A.R.A.

See Illustration

* *This picture was Bicknell 250p. vine copyright.*

J. P. Morgan.

270
ag

3000

27

SIR E. LANDSEER, R.A., 1864.

2500

47 AN EVENT IN THE FOREST

ag

56½ in. by 30½ in.

*Painted for Sir John Pender**Exhibited at the British Institution, 1865**Exhibited at Burlington House, 1874 and 1891**Exhibited at the Royal Jubilee Exhibition, Manchester,*
1887*Engraved by Thomas Landseer, A.R.A.**See Illustration*

B. W. LEADER, A.R.A., 1882.

1150

48 "IN THE EVENING THERE SHALL BE LIGHT"

romin

46 in. by 79½ in.

*Exhibited at the Royal Academy, 1882**Etched by Brunet-Debaines*

LORD LEIGHTON, P.R.A.

550

49 PHOEBE

ag.

23½ in. by 20½ in.

*Painted for Sir John Pender**Exhibited at the Royal Academy, 1885**Exhibited at the Royal Jubilee Exhibition, Manchester,*
1887*Engraved**See Illustration*

J. LINNELL, SEN.

470

50 A GRAND VIEW IN KENT: Stormy effect of sky

wallis

39½ in. by 55 in.

From the Collection of John Knowles, Esq., 1865

700p.



No. 47.



No. 49.

*By permission of the Berlin Photographic Company, 133 New Bond Street,
by whom the engraving is published.*

J. LINNELL, SEN., 1856.

380

51 CATTLE CROSSING A FORD: A donkey laden with sacks,
and a man and child in the foreground

18 in. by 23½ in.

St Morgan's

29

J. LINNELL, SEN., 1856.

360

52 A STORM IN HARVEST

20

18 in. by 23½ in.

J.P. Morgan

D. MACLISE, R.A.

52A THE SLEEPING BEAUTY

96

"So the princess, having fallen into a deep sleep for a hundred years, was placed in the finest apartment of the palace, on a bed embroidered with gold and silver. . . ."

"So the good fairy touched with her wand all that was in the palace—maids of honour, gentlemen ushers, grooms of the bed-chamber, lords-in-waiting, waiting-women, governesses, stewards, cooks' scullions, guards, porters, pages and footmen. . . ."

"Even little Bichon, the princess's favourite lap-dog, who lay on the bed by her side—all fell fast asleep. . . ."

"At the expiration of a hundred years, the prince arrives. He approached the castle by a long avenue; he crossed a large court-yard paved with marble; he ascended the staircase, entered the guard-room where the guards were snoring away most lustily; he passed through several rows of ladies and gentlemen, some sitting, some standing—but all asleep."

"At length he came to an apartment gilded all over with gold, and saw on a magnificent bed, the curtains of which were open all round, a princess more beautiful than anything he had ever beheld. . . ."

50 in. by 84 in.

*Exhibited at the Royal Academy, 1841**From the Collection of John Knowles, Esq., 1865**Exhibited at Burlington House, 1875*

895

J. McWHIRTER, R.A.

153

53 A HIGHLAND STORM: "Loud roars the wild inconstant blast"

7000

73 in. by 47½ in.

Exhibited at the Royal Academy, 1893

SIR J. E. MILLAIS, P.R.A., 1853.

2000

54 THE PROSCRIBED ROYALIST, 1651

29

"This example represents an incident which might have occurred very frequently during the struggle preceding the establishment of the Commonwealth in England. A cavalier, hiding in a tree from his pursuers, is visited by his fiancée, the daughter of a neighbouring family, who, bringing food for her lover, has entered the sunlit wood, and now, looking anxiously about and listening in alarm for a coming step, yields one hand to his caresses, and with the other hand searches her pocket for the provisions. The trunk of the tree of refuge, an ancient oak silvered and whitened by age and the lichens, lies full in the sunlight, and shows like a gigantic specimen of silver ore. The cavalier, with features besmirched and hair dishevelled, attests what had been his hiding place. Between the broken and leafy underwood, in the freshest green of nature, the eye passes from tree to tree, till it is lost in the labyrinth of boughs. The model for the cavalier was Mr. Arthur Hughes, artist of 'April Love,' a sort of half-brother of the Pre-Raphaelite Brotherhood; the lady was painted from Miss Ryan, a professional model, who sat for the lady in 'A Huguenot.' The background was executed in the summer of 1852, in a small wood near Hayes Common, Kent."—*Extract from the Grosvenor Gallery Catalogue, 1886.*

40½ in. by 29 in.

*Exhibited at the Royal Academy, 1853**From the Collection of T. E. Plint, Esq., 1862 525p.**Exhibited at the Grosvenor Gallery (Special Exhibition of Millais' Pictures), 1886**Engraved by W. H. Simmons**See Illustration*



No. 54.



No. 57.

SIR J. E. MILLAIS, P.R.A.

400

Gooder

55 THE EVIL ONE SOWING TARES

"Another parable put he forth unto them, saying, the Kingdom of Heaven is likened unto a man which sowed good seed in his field; but while men slept, his enemy came and sowed tares among the wheat, and went his way."—*St. Matthew*, xiii. 24, 45.

"Satan, represented as an aged evil-minded figure in a dark gaberdine, with wild locks flying about his face, appears in a field, and, with grotesque energy and delight in evil, is busily sowing the evil seed. The gloom of the night-clouds is made more dreadful by the large irregular crescent-shaped gap which divides their bulk behind the head and shoulders of the Evil One.

43 in. by 33 in.

*Exhibited at the Royal Academy, 1865**Exhibited at the Grosvenor Gallery (Special Exhibition of Millais' Works), 1886**Exhibited at the Centennial International Exhibition, Melbourne, 1889**Exhibited at the Corporation Art Gallery, Guildhall, 1892*

G. MORLAND.

220

56 LANDING FISH: A coast scene, with a group of two fishermen and two fisherwomen near a building, and a man bringing fish from a boat; a dog and fish in the foreground

7000

25 in. by 36 in.

From the Collection of Haskett Smith, Esq., 1864

W. J. MULLER.

57 AN ENCAMPMENT IN THE DESERT.

1600

31 in. by 83 in.

See Illustration

W. J. MULLER, 1841.

200

58 THEBES

*medean*10 in. by $15\frac{1}{4}$ in.

P. NASMYTH, 1828.

800

59 LANDSCAPE: A woman in a red cloak on a road, by the side
 of which runs a stream
 $34\frac{1}{4}$ in. by 25 in.

ag

P. NASMYTH.

48

60 MOUNTAINOUS LANDSCAPE: A pool of water in the foreground, on
 the further side of which is a man leading a white horse
 $18\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

G. S. NEWTON, R.A., 1824.

80

61 PORCEAUGNAC AND THE DOCTORS

M. de Porceaugnac.—Parbleu! Je ne suis pas malade.*Médecin.*—Mauvais signe lorsqu'un malade ne sent pas son mal.Molière, *Monsieur de Porceaugnac*, Act I. Scene 11. $25\frac{1}{2}$ in. by $31\frac{3}{4}$ in.*Exhibited at the Royal Academy, 1824**From the Collection of R. Tunno, Esq., 1863* 910p*See Illustration*

J. OPIE, R.A.

52

62 PORTRAIT OF CHARLES DIBDIN, the Writer of Nautical Songs,
 Dramatist and Actor. Born in 1745; died in 1814. Full
 face, with a pen in his hand.
 30 in. by 24 in.

1000

*Exhibited at the Grosvenor Gallery (A Century of British
 Art, 1737 to 1837), 1888*



No. 61.



No. 64.



J. PETTIE, R.A.

63 THE COMMENCEMENT OF THE QUARREL

2 10.

30 $\frac{3}{4}$ in. by 46 in.

J. PHILLIP, R.A., 1864.

64 LA GLORIA: A SPANISH WAKE

In a letter sent to Sir John Pender, asking that 'La Gloria' might be lent for the Paris International Exhibition of 1867, John Phillip wrote, "That in his estimation this was the picture on which his reputation in the future would rest."

5000
856 $\frac{1}{2}$ in. by 85 $\frac{1}{2}$ in.In the Nat. Gall. of Scotland*Commenced in Seville in 1860**Exhibited at the Royal Academy, 1864**Exhibited at the Liverpool Exhibition, 1865**Exhibited at the Royal Scottish Academy, 1866**Exhibited at the International Exhibition, Paris, 1867**Exhibited at the International Exhibition, London, 1873**Exhibited at the Royal Jubilee Exhibition, Manchester, 1887**Engraved by T. Oldham Barlow, R.A.**See Illustration*

J. PHILLIP, R.A., 1861.

65 THE GIPSY'S TOILET

1700
dawni

32 in. by 41 in.

*From the Collection of John Knowles, Esq., 1865 525p.**See Illustration*

J. PHILLIP, R.A., 1850.

1400

66 BAPTISM IN SCOTLAND

ag

40½ in. by 61 in.

*Exhibited at the Royal Academy, 1850**Exhibited at the International Exhibition, Paris, 1867**Exhibited at the Royal Jubilee Exhibition, Manchester, 1887**From the Collection of James Eden, Esq., for whom the picture was painted, 1874 1755-80.*

P. Morgan

SIR J. REYNOLDS, P.R.A.

450

67 PORTRAIT OF PRINCESS SOBIESKI

g

29 in. by 24 in.

*From the Collection of Lord Cranstoun**Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888**See Illustration.*

SIR J. REYNOLDS, P.R.A.

130

68 PORTRAIT OF THE HON. MRS. DAMER, in a crimson robe lined with ermine, low-necked dress; half-length

Shepherd.

This lady was Anne (daughter of the Hon. Seymour Conway, the distinguished General and Field-Marshal, and brother of the first Marquess of Hertford), who married John, eldest son of Joseph Damer, Earl of Dorchester, of Milton Abbey. She was an amateur artist and sculptor of considerable talent, and seems to have been a personal friend of Sir Joshua Reynolds. Her name is mentioned several times in Leslie and Taylor's 'Life and Times of Sir Joshua Reynolds': once as appearing amongst other ladies of fashion at a famous masquerade, in 1772, at the "Pantheon," in male domino; and on another occasion as being captured, with other passengers, whilst crossing the Channel in the Dover and Ostend packet, by a French frigate, in 1779. She was also a friend of Sir Horace Walpole, and is frequently named in his letters.

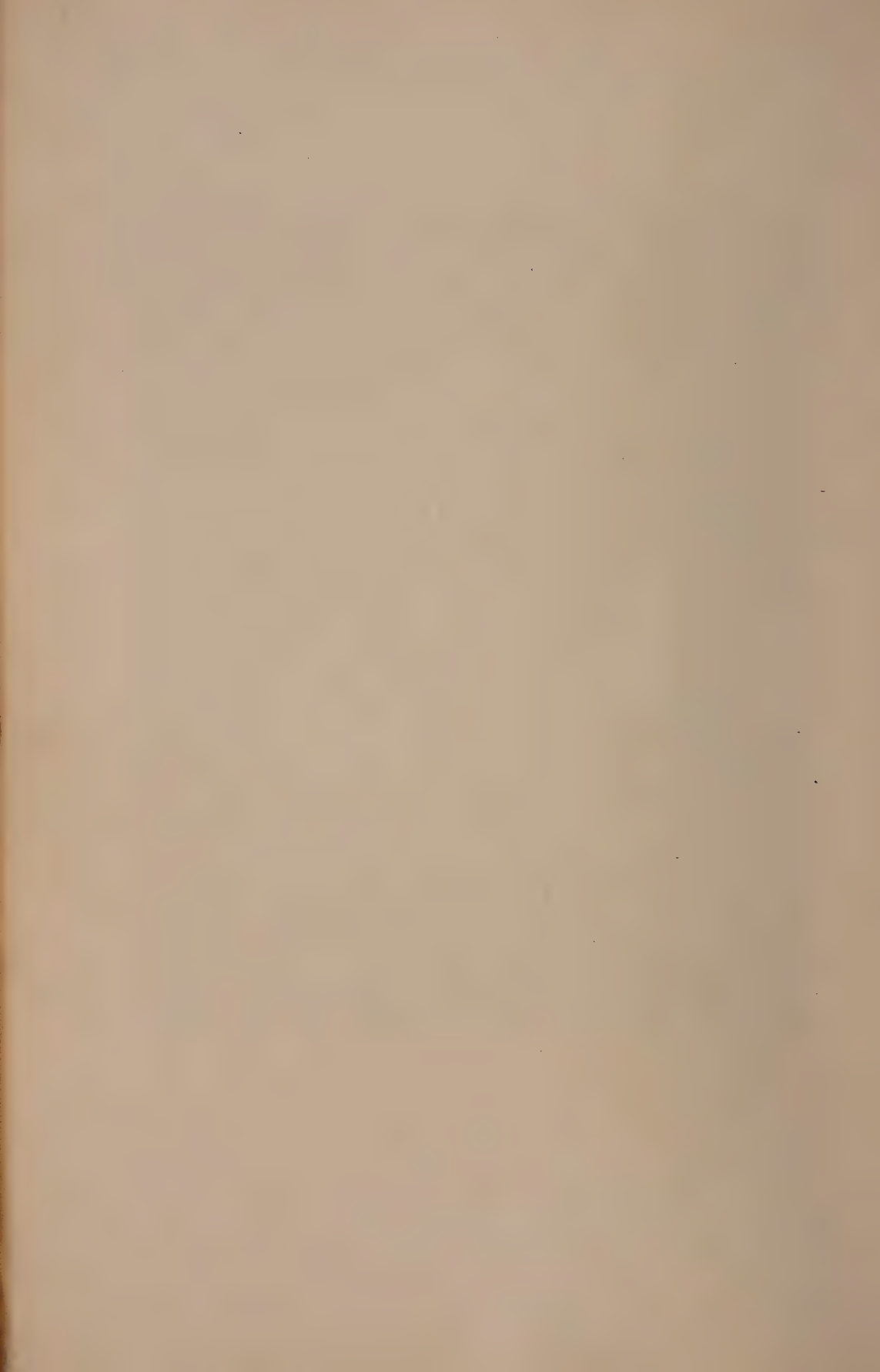
29½ in. by 24½ in.

Exhibited at the Royal Academy, 1773

V. 11094



No. 68.





SIR J. REYNOLDS, P.R.A.

70 PORTRAIT OF THE ARTIST

29½ in. by 23½ in.

From the Collection of Samuel Cousins, R.A.

60

Gooder

SIR J. REYNOLDS, P.R.A.

71 PORTRAIT OF EDMUND BURKE: Three-quarter face to the front,
half-length

28½ in. by 24 in.

12 ag

BRITON RIVIERE, R.A., 1888.

72 IN CHARGE: A collie dog on a rough stone wall

11 in. by 8¾ in.

120 700th

DAVID ROBERTS, R.A., 1864.

73 THE CHAPEL IN THE CHURCH OF DIXMUDE, West
Flanders

35½ in. by 53½ in.

*Painted for Sir John Pender**Exhibited at the Royal Academy, 1864**Exhibited at the Royal Jubilee Exhibition, Manchester,*

1887 70 625

See Illustration

540

ag

D. ROBERTS, R.A., 1849.

74 THE INTERIOR OF THE CHURCH OF ST. JACQUES,
ANTWERP

45 in. by 36 in.

340

Sermon

D. ROBERTS, R.A.

75 A CHAPEL IN THE CHURCH OF ST. JACQUES, Dieppe

30 in. by 24 in.

From the Collection of Lord Northwick, 1859

450

Guille

C. STANFIELD, R.A.

360

ag

*76 THE MEW-STONE, Plymouth Sound

27½ in. by 42½ in.

*Exhibited at Burlington House, 1870**See Illustration*

C. STANFIELD, R.A., 1859.

160

eo

*77 THE WRECK: Coast of Antrim

18 in. by 29½ in.

J. STARK.

80

78 OLD THORPE GROVE, Norwich

35 in. by 51 in.

*From the Collection of F. Fish, Esq., of Ipswich 160p.**This was not lost by J. Stark.*

J. STARK.

210

g

*79 A WOODY LANDSCAPE: Gipsies lighting a fire; in the foreground is a young donkey lying down

21¼ in. by 17½ in.

J. STARK.

50

me lean.

80 A LANDSCAPE. In the foreground to the right three men are rabbiting, they have a terrier and a ferret with them; in the middle distance to the left is a man on horseback in a shallow stream; a windmill is seen on high ground to the right

17 in. by 23½ in.



No. 76.



No. 81.



No. 82.

L. ALMA-TADEMA, R.A., 1861.

81 THE EDUCATION OF THE CHILDREN OF CLOVIS
AND CLOTILDE

760
Gooder

50 in. by 69 $\frac{1}{4}$ in.

*Formerly in the Collection of H.M. the King of the
Belgians*

Exhibited at Antwerp, 1861

*Exhibited at the Grosvenor Gallery (Exhibition of Alma-
Tadema's Works), 1883*

See Illustration

J. M. W. TURNER, R.A.

82 MERCURY AND HERSE

7500
2000

"Close by the sacred walls in wide Munichia's plain
The God well pleased beheld the virgin train."

"As Lucifer excels the meanest star,
Or as the full-orb'd Phoebe Lucifer,
So much did Hersè all the rest outvie,
And gave a grace to the solemnity."

Ovid's Metamorphoses.

75 in. by 63 in.

Formerly in the Collection of Sir John E. Swinburne, Bart.

and bought by Sir John Pender from Miss Swinburne for about £2000.

Exhibited at the Royal Academy, 1811

Exhibited at Burlington House, 1872

Engraved by J. Cousen

See Illustration

J. M. W. TURNER, R.A.

7600 waein 83 WRECKERS: COAST OF NORTHUMBERLAND, with a
steam boat assisting a ship off shore

34½ in. by 47 in.

*Exhibited at the Royal Academy, 1834**Exhibited at the British Institution, 1836*

*Obtained direct from the Artist by Elhanan Bicknell, Esq.,
and sold with his Collection in 1863 1890p*

*Exhibited at the Royal Jubilee Exhibition, Manchester,
1887*

See Illustration

J. M. W. TURNER, R.A.

7000 ag 84 THE STATE PROCESSION, bearing Giovanni Bellini's pictures
to the Church of the Redeemer, Venice

28 in. by 44 in.

*Exhibited at the Royal Academy, 1841**From the Collection of Richard Hemming, Esq.**Engraved by J. T. Willmore, A.R.A.**See Illustration*

J. M. W. TURNER, R.A.

6800 ag. 85 VENICE. The Giudecca, Santa Maria della Salute, and San
Giorgio Maggiore

24 in. by 36 in.

Exhibited at the Royal Academy, 1841

*From the Collection of E. Bicknell, Esq., 1863 1655p .
1655p Bicknell 250p*

G. VINCENT.

97 86 SCOTCH LANDSCAPE. A Highland gillie herding cows
1000

19½ in. by 26 in.



No. 83.



No. 84.



No. 88.

E. M. WARD, R.A.

87 THE NIGHT OF RIZZIO'S MURDER

38

"The Queen was sitting on a sofa, Rizzio in a chair opposite to her, and Murray's sister, the Countess of Argyll, on one side. Arthur Erskine, the equerry, Lord Robert Stuart, and the Queen's French physician were in attendance, standing.

"Darnley placed himself on the sofa at his wife's side. She asked him if he supped. He muttered something, threw his arm round her waist, and kissed her. As she shrank from him, half surprised, the curtain was again lifted, and against the dark background, alone, his corselet glimmering through the folds of a crimson sash, a steel cap on his head, and his face pale, as if he had risen from the grave, stood the figure of Ruthven. Glaring for a moment on Darnley, and answering his kiss with the one word 'Judas,' Mary Stuart confronted the awful apparition, and demanding the meaning of the intrusion.

"Pointing to Rizzio, and with a voice sepulchral as his features, Ruthven answered: 'Let your man come forth; he has been here over long.' 'What has he done?' the Queen answered; 'he is here by my will.'"—*Vide Froude's History of England.*

48 in. by 63 in.

*Exhibited at the Royal Academy, 1865**Exhibited at the Royal Jubilee Exhibition, Manchester,*

1887

This cost in Jan Rembr 500 p.

T. WEBSTER, R.A., 1858.

88 SUNDAY EVENING

500

"Thrice happy is that humble cot,
Where love abides, though wealth is not;
Where the old patriarch, and the child,
The father strong, the mother mild,
Ere each the humble pallet press,
Dwell on the holy words that bless."

Cawthorne

23½ in. by 36 in.

*Exhibited at the Royal Academy, 1858**Exhibited at the Royal Jubilee Exhibition, Manchester,*

1887

See Illustration

SIR D. WILKIE, R.A.

1250

90 THE COTTER'S SATURDAY NIGHT

27

"The cheerfu' supper done, wi' serious face,
 They round the ingle form a circle wide:
 The sire turns o'er wi' patriarchal grace,
 The big ha' Bible, ance his father's pride.
 His bonnet rev'rently is laid aside,
 His lyart haffits wearing thin and bare:
 Those strains that once did sweet in Zion glide,
 He wales a portion with judicious care;
 And 'Let us worship God,' he says, with solemn air."

Burns.

The head of the family, who is reading the Bible, is a portrait
 of the artist's brother Thomas.

33 in. by 42½ in.

*Exhibited at the Royal Academy, 1837**Exhibited at the British Institution, 1842*

From the Collection of Sir F. G. Moon, Bart, 1872, for
whom the picture was painted

Engraved by J. Horsburgh

R. WILSON, R.A.

280

91 A HILLY LANDSCAPE: Evening effect. In the foreground
are a man, a woman and a dog

Col & Co.

38 in. by 43½ in.



No. 92.

MODERN FOREIGN PICTURES.

ROSA BONHEUR, 1888.

1500

92 MOUNTAINOUS LANDSCAPE, with cattle

7000

25 in. by 39 in.

*Exhibited at the Corporation Art Gallery, Guildhall, 1890**See Illustration*

200

P. DE LA ROCHE, 1848.

93 NAPOLEON CROSSING THE ALPS

29

28½ in. by 22 in.

*From the Collection of J. Dillon, Esq., 1869 540p.**Engraved by A. François*

P. DE LA ROCHE.

94 CHRIST IN THE GARDEN OF GETHSEMANE

45-

19 in. by 10½ in.

col 90.

F. L. FRANCAIS.

95 A WOODY LANDSCAPE. Two women take a cow to drink at a river; a man and a donkey are in the foreground

21

32½ in. by 52 in.

Boursod V.

Det. in 'at-Christin & Son Reader in 1873, p. 99p.

J. L. GÉRÔME, 1863.

96 THE COMEDIANS

100

23½ in. by 18 in.

E. FRÈRE, 1863.

97 THE LUNCH BASKET

50

10½ in. by 8½ in.

A. HOLMBERG.

690 *98 FAR FROM THE NOISY WORLD.

37 in. by 46 in.

*Vol. 10**This was the first picture exhibited by Holmberg in England*

A. HOLMBERG.

420 *99 THE LOST CHORD

42 in. by 30½ in.

Exhibited at the Corporation Art Gallery, Guildhall, 1892

ARY. SCHEFFER, 1854.

320 *100 PAOLO AND FRANCESCA. Dante and Virgil encountering in Hell the spirits of Francesca da Rimini and Paolo Malatesta

Denison

"O wearied spirits! come and hold discourse
 With us, if by none else restrained.' As droves
 By fond desire invited, on wide wings
 And firm, to their sweet nest returning home
 Cleave the air, wafted by their will along.
 Thus issued, from that troop where Dido ranks,
 They, through the ill air speeding."

Dante's *Inferno*, Canto V.

44 in. by 63 in. at French Gallery in 1834 when it was bought by
Earl of Ellesmere.
Exhibited at the Leeds Exhibition, 1867

From the Collection of the Earl of Ellesmere, 1870 at 1830/6.
Small replica or picture in Sir R. Wallace's
collection from the Orleans sale for an art 4000 was.

C. TROYON, 1856.

1700 *101 THE HEIGHTS OF SURENES

34 in. by 51 in.

sq.

2900p.
From the Collections of M. Crabbe and M. Secrétan, Paris,
 1889

Exhibited at the Exposition des Cents Chefs d'Œuvre,
Paris, 1883

*Engraved by P. Girardet**See Illustration**Monogram*



No. 101.

SCULPTURE.

W. BRODIE, R.S.A., 1858.

102 PROFESSOR SIMPSON—*marble bust*

M. J. EZECHIEL.

103 HEAD OF THE APOLLO BELVEDERE

M. J. EZECHIEL.

104 BUST OF A LADY, in profile—*bas-relief*
19½ in. by 14 in.

A. GALLI.

105 ST. JOHN AND THE LAMB—*a recumbent figure*

A. GALLI.

106 A BACCHANALIAN NYMPH, playing the cymbals—*life size—on veined green marble plinth*

A. GALLI.

107 THE BEREFT MAIDEN—*life size—on veined green marble plinth*

J. HUTCHINSON, R.S.A., 1859.

108 JOHN PHILLIP, R.A.—*marble bust*

J. HUTCHINSON, R.S.A., 1864.

109 HAMLET: An ideal—*marble bust*

J. A. HOUDON, 1780.

4 2

110 MARIE ANTOINETTE—*bronze bust—on fleur-de-pêche pedestal
mounted with chased or-molu*

BARON C. MAROCHETTI, R.A.

2 1/2

111 SIR EDWIN LANDSEER, R.A.—*marble bust*

£75-916. 1876.

End of First Day's Sale.

Second Day's Sale.



On MONDAY, MAY 31, 1897,

AT ONE O'CLOCK PRECISELY.



112 GENERAL VIEW OF HONG KONG—a *photograph*

113 A GENTLEMAN AND A LADY, *temp* Elizabeth—a *miniature*

WATER-COLOUR DRAWINGS.

114 VIEW OF THE ISLAND OF ST. GEORGIO, Venice; and the Companion—*unframed* 2

11½ in. by 15½ in.

115 OLD PARLIAMENT HOUSE, Edinburgh—*unframed*

10 in. by 14½ in.

116 LAYING THE ATLANTIC TELEGRAPH—a *pair* 2

14 in. by 37 in.

H. COLEMAN ANGEL.

117 A DEAD KINGFISHER

5 in. by 7½ in.

H. COLEMAN ANGEL.

23 118 A DEAD PARRAKEET

5 in. by $7\frac{1}{4}$ in.

Wm

B. ANTIGNA.

119 HEAD OF A PEASANT IN RED CAP

19 in. by $15\frac{1}{2}$ in.

WILFRID BALL, 1893.

18 120 PHARAOH'S BED, Philæ: Early morning

ag.

WILFRID BALL.

121 THE SPHINX: Morning

12 in. by 19 in.

G. BARRET.

122 WOODY LANDSCAPE, with sheep

$12\frac{1}{2}$ in. by 17 in.

G. BARRET, 1830.

123 A CLASSICAL LANDSCAPE: Afternoon

$7\frac{1}{4}$ in. by 10 in.

J. BONIMANN, 1894.

124 VIEW OF A FARM, with a pool

7 in. by 9 in.

MISS ROSE BARTON.

125 A FOGGY DAY ON THE EMBANKMENT

$6\frac{1}{2}$ in. by $5\frac{1}{2}$ in.

R. P. BONINGTON.

126 THE RIALTO, Venice

8 in. by 10 in.

From the Collection of John Heugh, Esq., 1878

R. P. BONINGTON.

127 A CALM, vessels and boats on a calm sea

7½ in. by 10½ in.

From the Collection of John Heugh, Esq., 1878

BOUCHER.

128 BACCHANALIAN BOYS—a pair, circles

23 in. diam.

SIR F. W. BURTON, R.H.A.

129 THE SQUIRE

17½ in. by 13 in.

*Exhibited at the Royal Jubilee Exhibition, Manchester,
1887*

SIR A. W. CALLCOTT, R.A.

130 A PASSING SHOWER

29 in. by 44½ in.

Exhibited at the Whitworth Institute, Manchester, 1891

W. CALLOW.

131 RICHMOND, Yorkshire

22 in. by 30 in.

G. CATTERMOLE, 1856.

132 CHRIST PREACHING TO THE MULTITUDE

12 in. by 21 in.

G. CATTERMOLLE, 1849.

133 A ROCKY STREAM: A man fishing

$13\frac{1}{4}$ in. by $20\frac{1}{4}$ in.

G. CHAMBERS.

134 VESSELS AND FISHING BOATS, in a fresh breeze

$10\frac{1}{2}$ in. by 16 in.

G. COLE.

135 A WATERFALL—*unframed*

$19\frac{1}{4}$ in. by $13\frac{1}{2}$ in.

E. W. COOKE, R.A.

136 VIEW OF ARROCHAR, Dumbartonshire

9 in. by 14 in.

T. S. COOPER, R.A.

137 CATTLE IN A MEADOW

$8\frac{1}{2}$ in. by 13 in.

28 *Leg.*

T. S. COOPER, R.A.

138 A COW AND SHEEP IN A LANDSCAPE

$10\frac{1}{4}$ in. by 8 in.

J. S. COTMAN, 1833.

139 A COAST SCENE: Dutch fishing boats on a calm sea

$11\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

From the Collection of John Heugh, Esq., 1878

J. R. COZENS.

140 GIBRALTAR, from Algeciras

18 $\frac{1}{4}$ in. by 24 $\frac{1}{2}$ in.*From the Collection of John Heugh, Esq., 1878*

W. S. CUMMING, 1894.

141 THE CHARGE OF THE 93RD HIGHLANDERS AT CAWNPORE, Indian
Mutiny, November 185739 in. by 27 $\frac{1}{2}$ in.

50

dyns

W. S. CUMMING.

142 A DRUMMER OF THE 2ND GORDON HIGHLANDERS

P. DE LA ROCHE.

143 AN INTERIOR. There are five ladies, three of whom are seated
and two standing7 $\frac{1}{2}$ in. by 5 $\frac{1}{4}$ in.

P. DE LA ROCHE.

144 AN INTERIOR. Five figures in costume of the seventeenth
century7 $\frac{1}{2}$ in. by 5 $\frac{1}{4}$ in.

W. C. T. DOBSON, R.A., 1873.

145 THE CAMELIA

22 in. by 19 in.

30

in cl

J. DRUMMOND, R.S.A., 1857.

146 SPEKE HALL, near Liverpool—in pencil

8 $\frac{1}{2}$ in. by 12 in.

R. DUDLEY, 1870.

10 147 LANDING THE TELEGRAPH CABLE AT PORTHOURNOW, Cornwall,
1870

14½ in. by 22 in.

W. DUFFIELD, 1859.

149 STUDIES—*unframed*

9¾ in. by 17¾ in.

E. DUNCAN, 1861.

150 THE STORM: A disabled ship and some wreckage in a storm

11½ in. by 24 in.

W. DYCE, R.A.

151 PEGWELL BAY

42

water

9¾ in. by 13½ in.

Exhibited at the Jubilee Exhibition, Manchester, 1887

Exhibited at the Whitworth Institute, Manchester, 1891

W. EVANS.

152 A WELSH LANDSCAPE: A man fishing in a rocky mountain stream

13 in. by 19½ in.

BIRKET FOSTER.

153 THE FERRY BOAT

36

in ch

4¾ in. by 7 in.

BIRKET FOSTER.

154 THE TOWER OF S. ANGELO, Rome

 $5\frac{1}{2}$ in. by $3\frac{3}{4}$ in.

26

BIRKET FOSTER.

155 IN BURGOS: A view of the cathedral

 $5\frac{1}{2}$ in. by $3\frac{3}{4}$ in.

28

BIRKET FOSTER.

156 DOLBADERN TOWER, Llanberis

 $5\frac{1}{2}$ in. by $3\frac{3}{4}$ in.

27

T. GAINSBOROUGH, R.A.

157 PORTRAIT OF A LADY—*a sketch in crayon, oval*

12 in. by 9 in.

8

H. GASTINEAU.

158 RUTHIN CASTLE

 $7\frac{1}{4}$ in. by 10 in.

10½

COUNT A. S. GIALLINÁ.

159 VIEW OF ATHENS, from St. Catherine's Hill

11 in. by 17 in.

4. 107.

COUNT A. S. GIALLINÁ.

160 VIEW OF THE ACROPOLIS AND THESEUM, Athens, from the railway station

12 in. by $18\frac{1}{2}$ in.

16.

COUNT A. S. GIALLINÁ.

- 161 THE PARTHENON, Athens
11 *in.* by 17 *in.*

COUNT A. S. GIALLINÁ.

- 162 THE MONUMENT OF TYSSICROTES
17 *in.* by 11 *in.*

COUNT A. S. GIALLINÁ.

- 163 THE TEMPLE OF ÆOLUS, Athens
17½ *in.* by 11 *in.*

COUNT A. S. GIALLINÁ.

- 164 THE THESEUM, Athens
11 *in.* by 17 *in.*

COUNT A. S. GIALLINÁ.

- 165 THE FORTRESS, Athens
12 *in.* by 18 *in.*

COUNT A. S. GIALLINÁ.

- 166 VIEW OF ATHENS, from St. Catherine's Hill
12 *in.* by 18 *in.*

COUNT A. S. GIALLINÁ.

- 167 THE COLUMNS OF THE TEMPLE OF JUPITER, Athens
12 *in.* by 18½ *in.*

COUNT A. S. GIALLINÁ.

- 168 VIEW OF J PANTALEONE POSO
11 *in.* by 17 *in.*

COUNT A. S. GIALLINÁ.

169 THE PARTHENON, Athens

11 in. by 18 in.

COUNT A. S. GIALLINÁ.

170 VIEW OF ATHENS, with the Acropolis

12 in. by 24 in.

COUNT A. S. GIALLINÁ.

171 THE ACROPOLIS, Athens, from the Monument of Philopopos

12 in. by $18\frac{1}{2}$ in.

F. GOODALL, R.A., 1894.

172 BRICK-MAKERS IN EGYPT, excavating the wet earth

22 in. by 16 in.

F. GOODALL, R.A.

173 LEAVING THE VILLAGE: Time of overflow

22 in. by 17 in.

F. GOODALL, R.A.

174 THE POTTERIES NEAR CAIRO: Copt lawyer drawing up the
hollers contract11 in. by $24\frac{1}{2}$ in.

30

in the

F. GOODALL, R.A., 1894.

175 A FRUIT-SELLER OF ALEXANDRIA

11 in. by 6 in.

36

fruit

F. GOODALL, R.A., 1893.

- 176 CLOSE OF THE MOSLEM'S DAY OF TOIL
10 in. by 21½ in.

F. GOODALL, R.A., 1893. 7

- 177 THE HOT COFFEE SELLER
12 in. by 6 in.

F. GOODALL, R.A., 1893.

- 178 PASTURE IN THE FEIYOOM
8 in. by 16 in.

40
Sale

F. GOODALL, R.A., 1894.

- 179 WATER CARRIERS ON THE NILE, near the Pyramids
15 in. by 35 in.

88 Bathurst

F. GOODALL, R.A., 1893.

- 180 CHILDREN OF THE COPT QUARTER
11 in. by 6 in.

24

F. GOODALL, R.A., 1893.

- 181 LEADING THE FLOCK TO PASTURE: Early morning, Egypt
6 in. by 14 in.

23

F. GOODALL, R.A., 1893.

- 182 LIFTING THE WATER JAR
13½ in. by 8 in.

21

F. GOODALL, R.A., 1894.

- 183 BEDOUIN SHEPHERDESS SPINNING WOOL
17 in. by 11 in.

26

F. GOODALL, R.A., 1893.

184 THE SHEIKH'S DAUGHTER SOWING THE DOUBRA

9 in. by $20\frac{1}{4}$ in.

36

KEELEY HALSWELLE, A.R.S.A., 1879.

185 THE HAUNT OF THE WILD FOWL

19 in. by $30\frac{3}{4}$ in.

85

Baltimore

KEELEY HALSWELLE, A.R.S.A., 1887.

186 A STREET IN CONSTANTINE, Algeria

 $9\frac{1}{2}$ in. by 14 in.

25

KEELEY HALSWELLE, A.R.S.A., 1869.

187 THE GRAVE OF JOHN KEATS, Rome

 $9\frac{1}{2}$ in. by $14\frac{1}{2}$ in.*Presented to Sir John Pender by Sir James Simpson*

KEELEY HALSWELLE, A.R.S.A.

188 THE LAST LOAD OF HAY: A stormy evening

22 in. by 29 in.

KEELEY HALSWELLE, A.R.S.A., 1882.

189 ON THE CHERWELL

28 in. by 48 in.

290

29

KEELEY HALSWELLE, A.R.S.A., 1885.

190 THE MOSQUE AT BROUSSA, Asia Minor

14 in. by $20\frac{1}{2}$ in.

29

J. R. HERBERT, R.A., 1838, 1859.

- 191 SPANISH LADIES AT THE ENTRANCE TO A CHURCH
 $8\frac{1}{2}$ in. by $6\frac{1}{2}$ in.

H. HERKOMER, R.A., 1887.

- 65 col 26 192 TRIUMPHANT SPRING
 $13\frac{1}{2}$ in. by 23 in.

H. HERKOMER, R.A., 1887.

- 37 193 RETIRED ON A PENSION
Banshee $9\frac{1}{2}$ in. by $6\frac{1}{2}$ in.

J. A. HOUSTON, R.S.A., 1864.

- 194 EVENING IN THE HIGHLANDS: An eagle has alighted on a dead
 ram
 17 in. by $28\frac{1}{2}$ in.

J. A. HOUSTON, R.S.A., 1867.

- 195 MENARD CASTLE, Loch Fyne
 15 in. by $22\frac{1}{2}$ in.

W. HUNT.

- 196 FLOWERS IN A JUG
 $10\frac{3}{4}$ in. by $7\frac{1}{2}$ in.

S. P. JACKSON.

- 197 THE COAST-GUARD'S NIGHT WATCH
 14 in. by $22\frac{1}{2}$ in.

C. JONES.

- 198 THE YACHT "LADY PENDER"

MRS. R. LOWE.

- 199 A VIEW OF ATHENS, with the Temple of Theseus
 $8\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

MRS. R. LOWE.

- 200 WELSH LANDSCAPE: A road leading over a bridge, on which are
 two figures, crossing a mountain torrent; mountains in the
 distance
 $12\frac{1}{2}$ in. by 22 in.

HON. MRS. M. C. LOWTHER.

- 201 ST. BARTHOLOMEW'S HOSPITAL, London
 $8\frac{3}{4}$ in. by 11 in.

MISS LOWTHER.

- 202 THE MONUMENT, from Hay's Wharf

E. FALKLAND LUCY.

- 203 THE HAUNTED POOL
 26 in. by 42 in.

J. McWHIRTER, R.A.

- 204 THE HARBOUR, Genoa
 $13\frac{3}{4}$ in. by $20\frac{1}{2}$ in.
Exhibited at the Royal Jubilee Exhibition, Manchester,
 1887
Exhibited at the International Exhibition, Glasgow, 1888

H. MAXWELL.

- 205 A VIEW OF THE TIBER, Rome, the castle of St. Angelo in the
 distance
 $8\frac{1}{2}$ in. by $13\frac{1}{4}$ in.

W. MAXWELL.

- 206 A RIVER SCENE, with a castle and a bridge—*unframed*
11 in. by 15 in.

W. MAXWELL.

- 207 THE COMPANION—*unframed*
11 in. by 15 in.

MORTIMER MEMPES.

- 208 A TURKISH FRUIT STALL
4 in. by 3 in.

MORTIMER MEMPES.

- 209 TURKISH FIGURES AT A DOORWAY
6 in. by $3\frac{3}{4}$ in.

MORTIMER MEMPES.

- 210 A TURKISH BAZAAR
5 in. by 9 in

W. MULREADY, R.A.

- 211 AN OLD NORMAN PORCH
19 in. by $13\frac{1}{4}$ in.
From the Collection of Dr. John Percy, F.R.S., 1890

W. A. NESFIELD.

- 212 A SCOTCH LANDSCAPE, mountains and a torrent; a stormy
sky
 $11\frac{1}{2}$ in. by $15\frac{1}{2}$ in.

H. R. NEWMAN, 1892.

38

- 213 PHILÆ : Interior of the temple
15 in. by 9 in.

G. NICHOLSON.

- 214 DOLBADERN TOWER

19 in. by 14 in.

From the Collection of Dr. J. Percy, 1890

ERSKINE NICOL, A.R.A., 1855.

- 215 ARGUMENT

14 in. by $10\frac{1}{2}$ in.

57 King

ERSKINE NICOL, A.R.A., 1855.

- 216 CONVICTION

The Companion

14 in. by $10\frac{1}{2}$ in.

P. F. POOLE, R.A.

- 217 THE BIRD SCARER

$12\frac{1}{2}$ in. by $9\frac{1}{4}$ in.

S. PROUT.

- 218 AN OLD HULK

$8\frac{3}{4}$ in. by $12\frac{1}{2}$ in.

S. PROUT.

- 219 ON THE RHINE

10 in. by $7\frac{1}{2}$ in.

S. PROUT.

- 220 A VIEW OF ROME—in pencil—unframed
10 in. by $14\frac{1}{4}$ in.

W. A. RIXON, 1890.

- 7½ 221 CAMERON HOUSE, Loch Lomond
14 in. by $29\frac{1}{2}$ in.

D. ROBERTS, R.A., 1851.

- 10 222 INTERIOR OF THE CHURCH OF THE FRARI, Venice. The door of
the sacristy, with the monument of Benedetto Pesaro, and
the equestrian statue of Paolo Savelli
 $12\frac{3}{4}$ in. by 21 in.

D. ROBERTS, R.A., 1839.

- 10 223 GATE OF THE METWALIS, Cairo
 $19\frac{1}{2}$ in. by $12\frac{3}{4}$ in.
Lithographed in Roberts's "Holy Land and Egypt,"
Vol. VI.

D. ROBERTS, R.A., 1837.

- 28 224 THE MOSQUE OF SULTAN HASSAN, Cairo, from the Great Square
of the Rumeyleh
 $12\frac{1}{2}$ in. by 19 in.
Exhibited at the International Exhibition, London, 1872
Lithographed in Roberts's 'Holy Land and Egypt' Vol. VI.
- m 2

D. ROBERTS, R.A.

- 20 9 225 THE BAZAAR OF THE SILK MERCERS, El Chatreshyeh, Cairo
21 in. by 13 in.
Lithographed in Roberts's 'Holy Land and Egypt' Vol. VI.

D. ROBERTS, R.A., 1823.

226 THE CATHEDRAL OF ABBEVILLE

14 in. by $9\frac{1}{2}$ in.

Exhibited at the International Exhibition, London, 1872

17

D. ROBERTS, R.A., 1839.

227 THE TEMPLE AT BAALBEC: Remains of the Western Portico

21 in. by 13 in.

Lithographed in Roberts's 'Holy Land and Egypt,' Vol. II.

10

D. ROBERTS, R.A., 1833.

228 A FORTRESS IN ARABIA PETRÆA

$13\frac{1}{2}$ in. by 9 in.

7

D. ROBERTS, R.A., 1838.

229 BAZAAR OF THE STREET LEADING TO THE MOSQUE OF THE
MOORISTAN, Cairo

19 in. by 13 in.

Lithographed in Roberts's 'Holy Land and Egypt,' Vol. VI.

21

D. ROBERTS, R.A., 1839.

230 A GENERAL VIEW OF CAIRO FROM THE WEST

$13\frac{1}{4}$ in. by 21 in.

Lithographed in Roberts's 'Holy Land and Egypt,' Vol. VI.

21

D. ROBERTS, R.A.

231 THE SQUARE OF RUMEYLEH, Cairo: The entrance to the citadel

$12\frac{1}{2}$ in. by 19 in.

Exhibited at the International Exhibition, London, 1872

Lithographed in Roberts's 'Holy Land and Egypt,' Vol. VI.

18

D. ROBERTS, R.A., 1832.

- 48 *roman* 232 AARON DELIVERING THE MESSAGE TO THE ELDERS OF ISRAEL*
9 in. by $12\frac{1}{2}$ in.

D. ROBERTS, R.A.

- $1\frac{1}{2}$ 233 GATEWAY AT DENDERAH
9 in. by 13 in.
Lithographed in Roberts's 'Holy Land and Egypt,' Vol. IV.

R. SEATON.

- 1976 234 LINCLUDEN ABBEY, near Dumfries
 $14\frac{1}{2}$ in. by 20 in.
From the Collection of Dr. John Percy, F.R.S., 1890

F. SMALLFIELD, 1856.

- 2 235 A PEASANT WOMAN, reading a letter
 $17\frac{1}{2}$ in. by $12\frac{1}{2}$ in.

P. SMALLFIELD, 1856.

- 3 $\frac{1}{2}$ 236 AN ITALIAN PIFFERARI AND A BOY
 $18\frac{1}{4}$ in. by $13\frac{1}{4}$ in.

COLLINGWOOD SMITH.

- 5 $\frac{1}{2}$ 237 NEAR BETTWS-Y-COED
 $12\frac{1}{2}$ in. by 19 in.

G. A. STOREY, A.R.A.

- 31 238 COMING EVENTS
24 in. by $19\frac{1}{2}$ in.

F. TAYLER.

239 THE GAMEKEEPER'S HOME

12 $\frac{3}{4}$ in. by 16 in.*Exhibited at the International Exhibition, London, 1872*20
ay

E. TAYLER.

240 A LADY WITH A FAN; and Studies—*pencil sketches*

2

57

F. TAYLER.

241 THE FORD; and A Trooper and arms—*pencil sketches*

2

F. W. TOPHAM, 1857.

242 A BRITTANY MOTHER AND HER TWO CHILDREN

23 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in.9 $\frac{1}{2}$

J. M. W. TURNER, R.A.

243 SOUTHWELL MINSTER—*an early drawing*15 in. by 18 $\frac{1}{2}$ in.40
ay

J. M. W. TURNER, R.A.

244 VIEW OF A FOREIGN TOWN

7 $\frac{1}{2}$ in. by 10 $\frac{3}{4}$ in.

105

Larnach

J. M. W. TURNER, R.A.

245 VIEW OF A SLATE QUARRY—*unframed*9 $\frac{1}{2}$ in. by 15 in.

2. 57

J. VARLEY.

246 WELSH LANDSCAPE, two figures in a punt in the foreground

20 $\frac{3}{4}$ in. by 29 in.

6

E. M. WARD, R.A.

- 2
247 GRINLING GIBBONS'S FIRST INTRODUCTION AT COURT. Study in monochrome for the picture in the possession of Sir John Pender, G.C.M.G., M.P., at Arlington Street
15 in. by 18 in.
Presented by the Artist to Lady Pender

WATTEAU (AFTER).

- 10
248 A FÊTE CHAMPÊTRE—a fan mount
9½ in. by 21 in.
From the Collection of Wynn Ellis, Esq.

J. W. WHYMPER, 1851.

- 6½
249 LANDSCAPE, with a village in mid-distance
6½ in. by 18 in.

A. W. WILLIAMS.

- t 4
250 PONT-Y-PAIR, North Wales
6½ in. by 9½ in.

P. DE WINT.

- 16
251 DISTANT VIEW OF WINDSOR CASTLE. In the foreground a man is watering two horses in the river near a wooden bridge
12 in. by 18 in.
Exhibited at the International Exhibition, London, 1872

P. DE WINT.

- 42
252 A RIVER SCENE, with church and bridge
9 in. by 13 in.
vol

W. WYLD, 1879.

253 VENICE: A side canal

9 in. by $11\frac{3}{4}$ in.

18

W. WYLD.

254 CONWAY CASTLE: From Bodlondob

 $7\frac{1}{2}$ in. by 11 in.

6

OLD PORTRAITS.

255 PORTRAIT OF A GENTLEMAN, in an embroidered black doublet and lace collar; three-quarter length portrait, standing, nearly full face. "*Aetatis suæ 26, Anno Dⁿi 1661,*" inscribed on the panel

44 in. by 32 in.

 $3\frac{1}{2}$

256 BUST PORTRAIT OF A MAN IN ARMOUR

14 in. by $11\frac{3}{4}$ in.

2

257 PORTRAIT OF A LADY, standing at a table, on which rests her right hand, whilst her left is on her stomach; she wears a high collar

49 in. by $39\frac{1}{2}$ in.

5-

258 PORTRAIT OF A LADY, in a low dress, with pearl necklace; half length

27 in. by 22 in.

3

259 PORTRAIT OF A LADY, half length

29 in. by $22\frac{1}{2}$ in. $5\frac{1}{2}$

260 PORTRAIT OF A LADY, in a ruff; half length

 $23\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

3

261 PORTRAIT OF A LADY, in a cap and ruff, and with pearl necklace

15 in. by 12 in.

 $5\frac{1}{2}$

2

262 PORTRAIT OF AN ELDERLY LADY, wearing a large white collar and close black cap; half length; 1658

29 in. by $23\frac{1}{2}$ in.

2 1/2

263 PORTRAIT OF A BOY, in a brown coat and yellow waistcoat, holding a goldfinch on a finger of his right hand; half-length

23 in. by $19\frac{1}{2}$ in.

1

264 PORTRAIT OF A LADY, three-quarter length, standing, with a cap on; in one hand she holds a watch

Inscribed on the canvas "Æ. 26
1625 "

36 in. by 27 in.

From the Collection of Bethell Walrond, Esq.

2 1/2

265 PORTRAIT OF A GENTLEMAN, with pointed beard, in a black coat, and with lace collar and cuffs; half length, nearly full face

Inscribed on the canvas "Æ. 36
1625 "

36 in. by 26 in.

From the Collection of Bethell Walrond, Esq.

5

266 PORTRAIT OF A LADY, in a low-necked white satin dress, holding a red cloak; three-quarter length, slightly turned to the right, standing in a landscape

49 in. by 39 in.

7

267 PORTRAIT OF A GIRL, in a red dress with lace collar and cuffs, and holding a book in her right hand, a ring is suspended by a cord round her neck; half length, standing. "Ætatis suæ 9," is inscribed on the back—oval

29 in. by 24 in.

3 1/2

268 PORTRAIT OF AN OFFICER, in armour

29 in. by 24 in.

- 269 PORTRAIT OF A DIVINE, three-quarter length, seated, in a black gown with white bands and cuffs /
44 in. by 36 in.
- 270 PORTRAIT OF A GENTLEMAN, in a dark coat, and with a white lace cravat, short powdered wig; half length, head turned slightly to the right 2
23 in. by 39 in.
- 271 PORTRAIT OF A GENTLEMAN, in a red dress with a lace scarf and wig; half-length, three-quarter face to the front 3
29 in. by 24 in.
- 272 PORTRAIT OF A LADY, in a blue dress; half length, turned to the left 2
30 in. by 25 in.
- 273 PORTRAIT OF A YOUTH, in a brown dress, and with a white lace scarf; half length, turned to the left, face three-quarters to the front 5½
29½ in. by 24 in.
- 274 PORTRAIT OF A GENTLEMAN, in a grey coat, a light blue waist-coat, and with a powdered wig; half length, slightly turned to the left 1
29 in. by 23 in.
- 275 PORTRAIT OF A LADY, half length, seated with her hands crossed, figure turned to the left 4
30 in. by 24 in.
- 276 PORTRAIT OF A LADY, in a low-necked blue dress; half length, the head turned slightly to the left 2
29 in. by 24 in.
- 277 PORTRAIT OF A GENTLEMAN, in a light puce-coloured coat, and with a white cravat, wearing a powdered wig; half length, turned to the right 6
29½ in. by 24 in.

4 1/2

278 PORTRAIT OF A LADY, in a black embroidered dress with a high ruff, a pearl necklace and head-dress; half length, head slightly turned to the left

26 in. by 20 1/2 in.

10

279 PORTRAIT OF A LADY, in a low white satin dress with a blue bow and trimmed with pearls; half length, turned slightly to the right

30 in. by 24 1/2 in.

4

280 PORTRAIT OF A GENTLEMAN, in a brown coat and white waistcoat, both having brass buttons, and with a white cravat, powdered wig; half length—oval

29 in. by 24 in.

£2832.4.0.

End of Second Day's Sale.

Third Day's Sale.

On TUESDAY, JUNE 1, 1897,

AT ONE O'CLOCK PRECISELY.

MODERN PICTURES.

281 TWO SCOTCH TERRIERS

27 in. by 36 in.

282 A STEAM SHIP OF THE EUROPEAN AND COLUMBIAN COMPANY

283 A YACHT IN FULL SAIL

284 PORTRAIT OF CHARLES JAMES FOX, in a dark blue coat with
brass buttons; bust, nearly full face

24 in. by 18 in.

285 RUSSELL AS "JERRY SNEAK," Brighton Theatre

21 in. by 14½ in.

From the Collection of John Heugh, Esq., 1878

286 PORTRAIT OF MR. HOLMES, the great grandfather of Lady
Pender; three-quarter length, seated in an arm-chair

30 in. by 25 in.

MARY BEALE.

287 PORTRAIT OF CHARLES II, half length, in armour

29 in. by 25 in.

A. BIERSTADT.

288 THE "OLD AND FAITHFUL GEYSER," Yellowstone Park

36 in. by 25 in.

Presented to Lady Pender by the Artist

H. J. BODDINGTON.

289 A LANDSCAPE. On a road under trees are a woman and a child ;
an old cottage is seen to the left

11½ in. by 15½ in.

H. J. BODDINGTON.

290 A LANE SCENE, with distant landscape ; a peasant with a dog
is talking to a woman who is seated on the ground

20 in. by 16 in.

W. COLLINS, R.A.

21 / 291 PORTRAIT OF BISHOP CHASE, half length, with a black cap and
wearing spectacles. Carlton Chase was born in Hopkinton,
New Hampshire, in 1794 ; for twenty-four years he was
pastor of Bellows Falls, Vermont ; in 1844 he was conse-
crated first Bishop of New Hampshire ; Bishop Chase died
in 1870

29 in. by 24 in.

*Presented by the Artist to the Rev. W. Dodsworth**Afterwards in the Collection of John Heugh, Esq.*

J. COOMANS.

40 292 AN OFFERING TO THE GODS

22 in. by 32 in.

Gooder

T. SIDNEY COOPER, R.A.

293 "WINTER TIME"

 $10\frac{1}{2}$ in. by $15\frac{1}{2}$ in.

60

Bathurst

J. CROME.

294 MOONLIGHT SCENE, with boats and windmill

 $8\frac{3}{4}$ in. by 10 in.

J. CROME.

295 THE EDGE OF A WOOD. Two peasants are in the foreground to the left, whilst a third, more distant, is on a road to the right

 $19\frac{1}{4}$ in. by $22\frac{1}{2}$ in.

SIR W. F. DOUGLAS, P.R.S.A.

296 THE LONELY SHORE

12 in. by 20 in.

SIR W. F. DOUGLAS, P.R.S.A.

297 PRESTONPANS

 $10\frac{1}{4}$ in. by 20 in.

J. DOWNMAN, A.R.A.

298 LADY LORRAINE, in low white satin dress, pearl necklace and earrings; half length, turned slightly to the left

28 in. by $22\frac{1}{2}$ in.

J. DRUMMOND, R.S.A., 1861.

42
dynam
299 CROMWELL AT EDINBURGH. After the Battle of Dunbar on September 3rd, 1650, when the Scottish troops under Leslie were defeated, Edinburgh, with the exception of the Castle, surrendered to Cromwell, who passed the winter there 35 in. by 52 in.

Exhibited at the International Exhibition, London, 1862

J. DRUMMOND, R.S.A., 1856.

300 WATT TINLIN

IV.

12
Now loud the heedful gate-ward cried—
‘Prepare ye all for blows and blood!
Watt Tinlin,* from the Liddel-side.
Comes wading through the flood.’

* * * *

V.

While thus he spoke, the bold yeoman
Entered the echoing barbican.
He led a small and shaggy nag,
That through a bog, from hag to hag,
Could bound like any Billhope stag.
It bore his wife and children twain;
A half-clothed serf was all their train:
His wife, stout, ruddy, and dark-brow’d,
Of silver brooch and bracelet proud,
Laughed to her friends among the crowd.
He was of stature passing tall,
But sparely formed, and lean withal;
A batter’d morion on his brow;
A leather jack, as fence enow,
On his broad shoulders loosely hung;
A border axe behind was slung;
His spear, six Scottish ells in length,
Seemed newly dyed with gore;
His shafts and bow, of wondrous strength,*
His hardy partner bore.

Lay of the Last Minstrel, Canto IV.

* This person was, in my younger days, the theme of many a fireside tale. He was a retainer of the Buccleugh family, and held for his border service a small tower on the frontiers of Liddesdale. Watt was, by profession, a sutor; but, by inclination and practice, an archer and warrior.—*Note by Sir Walter Scott.*

30 in. by 48 in.

Exhibited at the Art Treasures Exhibition, Manchester, 1857

J. DRUMMOND, R.S.A.

301 AN EDINBURGH ARMOURER'S SHOP, in the time of Charles I. : A
Highland Chief selecting weapons

36 $\frac{1}{2}$ in. by 29 $\frac{1}{2}$ in.

13

J. DRUMMOND, R.S.A.

302 THE ENTRANCE PORCH TO SPEKE HALL, near Liverpool

11 in. by 15 in.

5-

J. DRUMMOND, R.S.A., 1857.

303 THE BLIND FIDDLER

18 in. by 15 in.

26

SIR C. EASTLAKE, P.R.A.

304 TEMPLE OF THESEUS, Athens

15 in. by 18 in.

*Presented by Lady Eastlake to Sir John Pender, in May
1887*

4 1/2

A. L. EGG, R.A., 1855.

305 THE PRISONER

"Come, rest in this bosom, my own stricken deer ;
Though the herd have fled from thee, thy home is still here ;
Here still is the smile that no cloud can o'ercast,
And a heart and a hand all thy own till the last.

"Oh ! what was love made for, if 'tis not the same
Through joy and through torment, through glory and shame ?
I know not, I ask not, if guilt 's in that heart,
I but know that I love thee, whatever thou art.

"Thou hast called me thy angel in moments of bliss,
And thy angel I'll be 'mid the horrors of this,—
Through the furnace, unshrinking, thy steps to pursue,
And shield thee, and save thee, or perish there too."

Moore's Irish Melodies.

17 $\frac{1}{2}$ in. by 13 $\frac{3}{4}$ in.

21

J. LEON Y ESCOSURA, 1869.

306 THE ARGUMENT. A lady, seated, is talking to a gentleman who holds his walking-stick behind his back

$5\frac{3}{4}$ in. by $4\frac{1}{2}$ in.

J. FAED, R.S.A.

73
Wallis
307 THE ROYAL SCOTTISH JUSTICIARY: An incident in the time of James I. of Scotland

"On an occasion, a nobleman of high rank and also near kinsman of the King's, having quarrelled in the Court with a young Baron, so far forgot the Royal presence as to strike his opponent on the face. James instantly caused him to be apprehended, ordered him to stretch upon the Council table the hand that had dealt the blow, and then, putting a naked cutlass, or hunting knife, into the hand of the injured Baron, he commanded him, on pain of death, to hew off the offending member from the wrist. The new executioner shuddered and grew powerless; the culprit remained for a full hour with his bared arm upon this strange block; it was only after the Queen, her ladies, and the clergy present had knelt and wearied themselves with supplication, that James would remit the penalty. But even then the culprit did not wholly escape, for he was banished from the Court whose sanctity he had so rudely violated."—*Vide Thomson, History of Scotland.*

$14\frac{1}{2}$ in. by 20 in.

R. FALKENBERG, 1887.

308 A PEACEFUL EVENING

54 in. by 34 in.

A. FGIULA.

309 THE TOREADOR

$6\frac{1}{2}$ in. by $10\frac{1}{4}$ in.

C. FIELDING

310 SCENE NEAR INVERORAN, Argyllshire

$12\frac{1}{4}$ in. by 16 in.

F. GOODALL, R.A., 1859-70.

311 HEAD OF A SHEIKH

21 in. by 15 in.

BARON T. GUDIN, 1844.

312 A COAST SCENE: Several figures and a fishing boat on a beach;
a calm sea

18 in. by 25 in.

KEELEY HALSWELLE, A.R.S.A., 1888.

313 CONSTANTINOPLE

12½ in. by 19½ in.

12 0
7000

KEELEY HALSWELLE, A.R.S.A.

314 DELOS: Ruined pillars in the foreground

10¾ in. by 19 in.

KEELEY HALSWELLE, A.R.S.A.

315 "GREEN-ROBED SENATORS"—Keats

25 in. by 15 in.

Exhibited in the Collection of Pictures of Thames Scenery,

"Six Years in a House-Boat," by Keeley Halswelle, 1883

38

KEELEY HALSWELLE, A.R.S.A., 1882.

316 WITTENHAM CLUMPS: Day's Lock

"Clouds, in heaven's loom

Wrought through varieties of shape and shade,

In ample folds of drapery divine,

Thy flowing mantle form, and, heaven throughout,

Voluminously pour thy pompous train."

Young.

24 in. by 14 in.

Exhibited in the Collection of Pictures of Thames Scenery,

"Six Years in a House-Boat," by Keeley Halswelle, 1883

100

29

KEELEY HALSWELLE, A.R.S.A.

- 17½ 317 ON THE COMMON, Danbury
9 in. by 13 in.

KEELEY HALSWELLE, A.R.S.A.

- 15- 318 STUDY OF TREES
10½ in. by 18 in.

KEELEY HALSWELLE, A.R.S.A.

- 40 y 319 NEAR GRACE'S WALK, Boreham
10½ in. by 18 in.

KEELEY HALSWELLE, A.R.S.A., 1886.

- 11 320 GIBRALTAR, from the Spanish shore
14 in. by 24 in.

KEELEY HALSWELLE, A.R.S.A.

- 16 321 A MOUNTAIN SIDE
14 in. by 24 in.

KEELEY HALSWELLE, A.R.S.A.

- 45- 322 STUDY OF SKY AND RIVER
14 in. by 24 in.

KEELEY HALSWELLE, A.R.S.A.

- 21 323 SKY EFFECT
10 in. by 16 in.

KEELEY HALSWELLE, A.R.S.A.

- 25- 324 ISLE OF SKYE: Landscape and rocks
10½ in. by 18 in.

KEELEY HALSWELLE, A.R.S.A. 17

325 ON THE GRETA

12 in. by 19 in.

KEELEY HALSWELLE, A.R.S.A. 26

326 LANDSCAPE, with old mill

10½ in. by 18 in.

KEELEY HALSWELLE, A.R.S.A., 1885.

327 NEAR SLIGACUAN, Skye 30

14 in. by 24 in. ay

F. D. HARDY.

328 THE SISTERS. Two children are seated on the edge of a bed ;
the elder one is reading to the younger

11½ in. by 9 in. 50

Exhibited at the London International Exhibition, 1872 mood

MRS. HOPWOOD.

329 HEAD OF AN OTTER HOUND—oval

17 in. by 15½ in.

H. KEMM.

330 MARGUERITE AT THE SHRINE

27 in. by 19 in. 30

H. KEMM. ay.

331 NEWS FROM THE FRONT

27 in. by 19 in.

BARON H. LEYS.

18.7-6

- 332 A FLEMISH INTERIOR. Two ladies are seated at a table, whilst a sportsman, who has just returned with some game, talks to a servant; a child is seated on the floor

24 in. by 32 in.

From the Collection of the Baron du Bois de Ferrières

A. A. LESREL.

78-

col

- 333 THE SIGN PAINTER

18 in. by $14\frac{3}{4}$ in.

T. V. LISTER.

- 334 A COPTIC MONASTERY ON THE NILE: A souvenir of the voyage of S.S. "Mirror," 1890

$9\frac{1}{4}$ in. by $13\frac{1}{2}$ in.

H. S. MARKS, R.A.

82 ay

- 335 THREE WHITE COCKATOOS: Evening

"It is well to be off with the old love
Before you are on with the new."

Exhibited at the Royal Academy, 1893

COMTE DE MONTPEZAT.

- 336 A LADY ON HORSEBACK, in a red jacket and white silk skirt, a hat with a long feather—in oval frame

22 in. by 18 in.

COMTE DE MONTPEZAT.

- 337 A LADY ON A PRANCING BLACK HORSE—oval frame

22 in. by 18 in.

G. MORLAND.

- 338 A WOODY LANDSCAPE: A shepherd seated on a bank with his dog by the side of a road, on which are some sheep
 $10\frac{1}{4}$ in. by $12\frac{1}{2}$ in.

38

wallin

G. MORLAND.

- 339 THREE SHEEP IN A BARN; Two Donkeys in an Old Stable—
a pair 2
 $7\frac{1}{4}$ in. by $9\frac{1}{2}$ in.

32

sheep

G. MORLAND.

- 340 HALF-LENGTH PORTRAIT OF A MAN, the head turned three-quarters to the right—*oval*
 19 in. by $16\frac{1}{2}$ in.

W. MOSMAN, 1793.

- 341 PORTRAIT OF A LADY, in a low dress, and with her hands crossed; half length, seated, turned to the left
 40 in. by 30 in.

W. MULREADY, R.A.

- 342 A LANDSCAPE. On the left is a cottage, in front of which is a broad river; on the bank are two boys fishing
 $12\frac{1}{2}$ in. by 9 in.

40

Good

G. S. NEWTON, R.A.

(After Sir J. REYNOLDS).

- 343 MADLE. SCHINDERLIN, half length, in an oval; with cap, muff and black mantle

8

A German singer of some reputation. Miss Burney says: "She was young and handsome, her voice poor; she was silly and a coquette."

8 in. by $6\frac{1}{2}$ in.

From the Collection of John Heugh, Esq., 1878

Sir Joshua Reynolds' picture was engraved by J. R. Smith

J. OPIE, R.A.

- 14 344 BUST PORTRAIT OF A GENTLEMAN, with face slightly turned to the left

J. OPIE, R.A.

- 1780 345 PORTRAIT OF DR. WOLCOT—"Peter Pindar"; bust, side face.
John Wolcot, who was born at Dodbrooke, Devonshire, in 1738, was an M.D. of Aberdeen. He accompanied Lord William Trelawny to Jamaica as physician. While residing in that island he took holy orders, and was presented with a living. On his return to England he settled at Truro, whence he removed to Helston; and it was while he resided in Cornwall that he drew from obscurity the painter Opie, with whom in ~~1870~~ he came to London. After his arrival in the metropolis he soon rendered himself conspicuous by his satiric and humorous poetry, published under the pseudonym of "Peter Pindar." Among his most finished works are 'Lyric Odes to the Royal Academicians,' and 'The Louisiad.' In the decline of life he became blind, and died in London in 1819

23 in. by 19½ in.

From the Collection of John Heugh, Esq., 1878 23f.

A. OSSANI, 1864.

- 346 THE MUSE; and THE TORTOISE LYRE
29 in. by 24 in.

2

E. PAVY, 1888.

- 347 AN ORANGE SELLER, Cairo
7 in. by 4½ in.

P. E. L. PERBOYRE.

- 62 348 A REGIMENT OF FRENCH CUIRASSIERS, cantering along a road
12¼ in. by 15½ in.

friskier

A. E. PLASSAN.

349 MATERNAL AFFECTION

5 $\frac{1}{4}$ in. by 3 $\frac{1}{2}$ in.

P. F. POOLE, R.A., 1840.

350 AT THE SPRING: A girl with a pitcher

23 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in.

SIR H. RAEBURN, R.A.

351 PORTRAIT OF THE REV. A. THOMPSON, half length, three-quarter face to the front

29 $\frac{1}{4}$ in. by 24 $\frac{1}{4}$ in.*Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888*

5-4

wallis

J. RAMO.

352 A BULL FIGHTER; and two Spanish figures

3

SIR J. REYNOLDS, P.R.A.

353 PORTRAIT OF MRS. MARTIN OF PLYMOUTH, wife of Mr. J. Martin, of Rupert Street, Leicester Square

29 in. by 24 $\frac{1}{2}$ in.*From the Collection of Richard Ward, Esq., and John Heugh, Esq.*

105

20

Ward & Heugh 2. 6. 05, 10. 05. 60p.

D. ROBERTS, R.A.

354 THE HOUSES OF PARLIAMENT, WESTMINSTER

10 $\frac{3}{4}$ in. by 23 $\frac{1}{2}$ in.

38

Bathurst

G. ROMNEY.

355 HEAD OF A LADY, nearly full face—oval

18 in. by 12 in.

50

Shepherd

G. ROMNEY.

- 30
Shepherd
356 HEAD OF A LADY, the face turned to the left—oval
18 in. by 12 in.

L. RUIPEREZ.

- 357 A MAN SEATED AT A TABLE, smoking a long pipe
6 $\frac{1}{4}$ in. by 4 $\frac{3}{4}$ in.

M. SCHOTEL.

- 358 DUTCH FISHING BOATS: A calm sea
30 in. by 39 in.
From the Collection of the Baron du Bois de Ferrières

H. SCHOUTEN.

- 359 CATTLE IN A MEADOW
25 in. by 34 in.

H. SCHOUTEN.

- 360 COCKS AND HENS
9 $\frac{3}{4}$ in. by 15 $\frac{1}{4}$ in.

A. SCHREYER.

- 46
walking
361 MOUNTED COSSACK IN A SNOWSTORM
6 $\frac{1}{2}$ in. by 4 $\frac{3}{4}$ in.

C. STANFIELD, R.A., 1859.

- 82
seminar
362 THE DERELIOT, Goodwin Sands
18 $\frac{1}{2}$ in. by 29 $\frac{1}{2}$ in.

J. STARK.

- 363 A LANDSCAPE: A gleaner and a child under some trees
9 in. by 7 in.

H. STONE.

- 364 PORTRAIT OF CHARLES I., three-quarter face to the front, half length
 $29\frac{3}{4}$ in. by 25 in.

W. R. SYMONDS, 1891.

- 365 PORTRAIT OF THE MOST NOBLE THE MARQUIS OF TWEEDDALE, half length, side face
 $24\frac{1}{2}$ in. by 20 in.
Exhibited at the Society of Portrait Painters, 1891

W. R. SYMONDS, 1892.

- 366 PORTRAIT OF SIR JAMES ANDERSON, half length
 $24\frac{1}{2}$ in. by 20 in.

MAX TODT.

- 367 FLIRTATION
 9 in. by $11\frac{1}{2}$ in.

J. M. W. TURNER, R.A.

- 368 FISHING BOATS IN A ROUGH SEA: Grey sky
 9 in. by 13 in.

105
col en

G. VINCENT.

- 369 A WOODY LANDSCAPE: A road on which is a donkey with panniers, followed by a man and a woman; to the right is some water
 12 in. by $14\frac{1}{2}$ in.

G. VINCENT.

- 370 A LANDSCAPE, with a river on which is a boat, a cottage is seen to the left; there are four figures
 9 in. by $13\frac{1}{2}$ in.

62
Remin

E. M. WARD, R.A.

371 GRINLING GIBBONS'S FIRST INTRODUCTION AT COURT

42

ward

"1st March.—I caused Mr. Gibbons to bring to Whitehall his excellent piece of carving, where, being come, I advertised his Majesty. . . . No sooner was he entered and cast his eye on the work, but he was astonished at the curiosity of it. . . . He commanded it should be immediately carried to the Queen's side to show her. It was carried up into her bedchamber, where she was, and the King being called away, left us with the Queen, believing she would have bought it, it being a crucifix; but his Majesty was gone. A French peddling woman, one Madame de Boord, who used to bring petticoats and fans, and baubles out of France to the ladies, began to find fault with several things in the work, which she understood no more than an ass or a monkey, so as in a kind of indignation I caused the person who brought it to carry it back to the chamber, finding the Queen so much governed by an ignorant French woman, and this incomparable artist had his labour only for his pains."—*Evelyn's Diary*.

32 $\frac{3}{4}$ in. by 39 in.*Exhibited at the Royal Academy, 1869*

Exhibited at the Royal Jubilee Exhibition, Manchester,
1887

T. WEBSTER, R.A., 1863.

372 A GAME AT DRAUGHTS

37

McKenna

11 $\frac{3}{4}$ in. by 17 in.*Purchased by Sir John Pender from the Artist**Exhibited at the Royal Academy, 1864*

Exhibited at the Royal Jubilee Exhibition, Manchester,
1887

P. WESTCOTT.

373 PORTRAIT OF HENRY DENISON, ESQ., three-quarter length,
seated in an arm-chair; figure slightly turned to the right—
oval

43 $\frac{1}{2}$ in. by 34 in.

P. WESTCOTT.

- 374 PORTRAIT OF MR. T. A. GIBB, half length, seated—in oval
frame
35 in. by 27 in.

SIR D. WILKIE, R.A.

375 THE BAPTISM

14 in. by $9\frac{3}{4}$ in.*Formerly in the Collection of Lady Chantrey, 1861*244
wallis

SIR D. WILKIE, R.A.

376 HEAD OF A ROUGH-COATED WHITE TERRIER

 $9\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

F. WILLEMS.

377 AFTER THE MASQUERADE: A lady in a white satin dress, with a
domino in her hand

23 in. by 17 in.

J. J. WILSON, R.S.A.

378 VIEW IN EAST KENT

 $11\frac{3}{4}$ in. by $19\frac{1}{2}$ in.

J. J. WILSON, R.S.A., 1866.

379 VIEW ON THE COAST OF NORWAY

18 in. by 26 in.

A. J. WOOLMER.

380 THE BRACELET

 $11\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

J. WOOTON, 1758.

- 381 AN EVENING LANDSCAPE. A gentleman on a white horse is addressing a beggar ; several other figures are dispersed over the foreground
42 in. by 55 in.

J. WOOTON.

- 382 A CLASSICAL LANDSCAPE: A waggon and several figures and cattle in the foreground ; a river runs towards the front from the distance ; evening effect
42 in. by 55 in.

PICTURES BY OLD MASTERS.

ENGLISH SCHOOL.

- 382A PORTRAIT OF GEORGE I., in a gold-embroidered plum-coloured coat, with a long wig, and wearing the Order of St. George and the Dragon, the crown and sceptre are on a table by his side ; three-quarter length, standing
46 in. by 38 in.
- 383 PORTRAIT OF QUEEN ELIZABETH, in a high ruff ; three-quarter length
33½ in. by 25½ in.
- 384 PORTRAIT OF DAVID GARRICK, in a flowered waistcoat, his right arm rests on a pile of books, the hand holding a pen ; three-quarter length
35½ in. by 27½ in.

W. HOGARTH.

- 385 THOMAS, DUKE OF NEWCASTLE, in hat and wig ; half length, three-quarter face to the front
30 in. by 25 in.
- Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888*

SIR G. KNELLER.

386 PORTRAIT OF THE DUCHESS OF PORTSMOUTH, half length.

Louise Renée de Penencouet de Quéronaille, born about 1650, of a noble family in Brittany, was the beautiful mistress of Charles II., and had great influence over him; in 1673 she was created Duchess of Portsmouth, and about the same time Louis XIV. of France made her Duchess of Aubigny; she died in Paris in 1734; Voltaire, who saw her at the age of seventy, describes her as still surprisingly beautiful

27½ in. by 22¼ in.

8

SIR G. KNELLER.

387 PORTRAIT OF A LADY, half length, full face—in oval frame

28½ in. by 23½ in.

From the Collection of Colonel Gostling Murray

7

SIR G. KNELLER.

388 PORTRAIT OF MATHEW PRIOR, half length, standing at a table with a closed book entitled "Traites." Poet and diplomatist; born in 1664; he held various posts under the governments of William III. and Queen Anne, and was at length sent as ambassador to the French Court, whence, at the commencement of the following reign he was recalled, committed to custody, and threatened with an impeachment, which however, did not take place; early in life he had written several poems, and he now again turned his attention to poetry; the Earl of Oxford was his most powerful patron

35½ in. by 29 in.

Exhibited at the National Portrait Exhibition, South Kensington, 1867

From the Collection of the Earl of Hardwicke, Wimpole Hall, Cambridgeshire. (The poet died at Wimpole, at that time the seat of the Earl of Oxford).

4 ½

SIR G. KNELLER.

4 389 PORTRAIT OF A MR. LONG, 1688, half length—in oval frame

28½ in. by 23½ in.

From the Collection of Colonel Gostling Murray

SIR G. KNELLER.

4½ 390 PORTRAIT OF A GENTLEMAN, in armour; three-quarter length,
standing, landscape background

50 in. by 40 in.

SIR G. KNELLER.

2 391 PORTRAIT OF A LADY, in a low-necked red dress, and with a blue
shawl over one shoulder; bust, head slightly turned to the
left

30 in. by 25 in.

SIR G. KNELLER.

2½ 392 PORTRAIT OF A LADY, in a low dress; half length, full face

30 in. by 24 in.

SIR G. KNELLER.

10 393 JOHN CHURCHILL, DUKE OF MARLBOROUGH, three-quarter length,
in armour, standing in a landscape, the head slightly turned
to the left

50 in. by 40 in.

SIR P. LELY (AFTER).

2.157 394 A BEGGAR CHILD, with a monkey in her arms, by Luke
Clennell

30 in. by 24 in.

RAMSAY.

- 395 PORTRAIT OF A LADY, in a low-necked brown dress; half length,
nearly full face 5½
30 in. by 24 in.

VANDYCK.

- 396 CHARLES I. IN ARMOUR, holding a baton in his right hand;
three-quarter length 10½
48 in. by 38½ in.
From the Collection of the Duke of St. Albans

FRENCH SCHOOL.

H. GASCAR.

- 397 NELL GWYNN AND HER SON, as Venus and Cupid 8
74 in. by 43 in.

H. GASCAR.

- 398 PORTRAIT OF A LADY, seated, with a spaniel in her lap, some
flowers in her left hand, three-quarter length 10½
50 in. by 40 in.

G. HOET.

- 399 ALLEGORICAL FIGURES 10
45 in. by 39 in.

MIGNARD.

- 400 PORTRAIT OF MARIE THERESE, in a white satin dress with red
bows, lace collar, pearl necklace and earrings, and pearls on
her dress and in her hair; three-quarter length, seated, turned
to the left 3½
30 in. by 37½ in.

MIGNARD.

- 401 PORTRAIT OF MARIE THERESE, pearl necklace and earrings, and
pearl ornaments in her dress; half-length—*oval frame*
30 in. by 24 in.

N. POUSSIN.

- 7 402 CHRIST PREACHING TO THE PEOPLE FROM A SHIP
55 in. by 77 in.
From the Collection of Wynn Ellis, Esq.

A. WATTEAU.

- 9 403 L'EMBARQUEMENT POUR L'ISLE DE CYTHÈRE
48 in. by 60 in.
From the Collection of Wynn Ellis, Esq.
*A picture of this subject by Watteau is in the Berlin
Gallery; there is also another example, differing slightly, in
the Louvre, Paris*

A. WATTEAU.

- 9 404 NYMPHS BATHING AT A FOUNTAIN
39 in. by 30 in.
From the Collection of Wynn Ellis, Esq.

ITALIAN SCHOOL.

FRA BARTOLOMMEO.

- 5 405 THE ASSUMPTION OF THE VIRGIN
18 in. by 13 in.
From the Collection of Wynn Ellis, Esq.

BORGOGNONE.

- 2 406 CAMP SCENES—a pair, oval

A. CANALETTO.

407 ST. MARK'S PLACE, Venice

33 in. by 52 in.

From the Collection of Wynn Ellis, Esq.

40

Polak

F. GUARDI.

408 ISOLA DEL DUONETTA, Venice

6½ in. by 9¼ in.

20

F. GUARDI.

409 ISOLA DI S. JACOPO DI SALUTE, Venice

6¾ in. by 9½ in.

23

S. ROSA.

410 MOUNTAINOUS LANDSCAPE. A river is seen in the foreground; to the right several figures

39 in. by 53 in.

10

S. ROSA.

411 ALEXANDER AND DIOGENES: Rocky landscape

24 in. by 32 in.

From the Collection of Wynn Ellis, Esq.

1

TITIAN.

412 HEAD OF A LADY. Pearl necklace and earrings, and with pearls in her hair

18¼ in. by 14¾ in.

4

ROSA DI TIVOLI.

- 413 CATTLE IN A LANDSCAPE: Evening
29 *in.* by 50 *in.*

ROSA DI TIVOLI.

- 414 CROSSING THE FORD
29 *in.* by 50 *in.*

DUTCH AND FLEMISH SCHOOL.

W. VAN BEMMEL

- 415 WOODY LANDSCAPE. In the foreground a shepherd and shepherdess are dancing, whilst a boy plays on a pipe close to some sheep and cows
22 *in.* by 26 *in.*

J. BOTH.

- 416 MOUNTAINOUS LANDSCAPE: A man on a donkey, and a man and woman conversing on a road in the foreground
16 *in.* by 20 *in.*

P. VAN BREDAEEL.

- 417 AN EASTERN FAIR: Numerous figures in an extensive landscape
60 *in.* by 90 *in.*

J. BREUGHEL.

- 418 THE BOAR HUNT
22 *in.* by 33 *in.*

HOBBEMA (AFTER).

- 419 WOODY LANDSCAPE: Two men on a road; a dog drinks from a stream in the foreground
27 *in.* by 34 *in.*

G. VAN HONTHORST.

- 420 PORTRAIT OF BEN JONSON. The Dramatist, contemporary and friend of Shakespeare, was born at Westminster 1574; died in 1637. Bust, full face

21 $\frac{3}{4}$ in. by 17 $\frac{1}{2}$ in.

From the Collection of the Earl of Hardwicke, Wimpole Hall, Cambridgeshire

HANS HUYSSING.

- 421 SIR ROBERT WALPOLE, K.G., three-quarter length portrait, in robes, standing. Prime Minister of England for many years; created Earl of Orford upon his retirement in 1742; was born at Houghton, in Norfolk, in 1676; died in 1745; one of the most eminent of our great Parliamentary leaders; he was an able financier, a good tactician in debate, and a most serviceable minister to the House of Brunswick

52 in. by 40 in.

J. VAN HUYSUM (SCHOOL OF).

- 422 FLOWERS IN A VASE, Grapes and Peaches

50 in. by 39 in.

C. JANSEN.

- 423 PORTRAIT OF ELIZABETH, QUEEN OF BOHEMIA, half length, in a ruff, and with pearl necklace. Daughter of James I. of England; born in 1596 (when her father was still James VI. of Scotland); married Frederick V., King of Bohemia, in 1613; she shared her husband's fate, and took refuge in Holland; left a widow in 1631, she saw her son reinstated in part of his father's dominions; came to England with Charles II. in 1660, and died in London two years later; Elizabeth was the mother of thirteen children, among whom were the Princes Rupert and Maurice, and Princess Sophia, mother of George I.

24 $\frac{1}{2}$ in. by 20 $\frac{3}{4}$ in.

C. JANSEN.

- 6
424 PORTRAIT OF FREDERICK V., KING OF BOHEMIA, half length.
Succeeded his father, Frederick IV., as Elector Palatinate in 1610; in 1619 he accepted the crown of Bohemia, but in the following year he was totally defeated by the Imperial forces at the battle of Prague, and lost his kingdom and his hereditary States
25 $\frac{1}{4}$ in. by 21 in.

P. MONAMY.

- 5 $\frac{1}{2}$
425 A COAST SCENE: Calm evening
24 in. by 30 in.

P. MONAMY.

- 19
426 FISHING BOATS AND VESSELS OFF THE COAST: Calm evening
24 in. by 30 in.

C. NETSCHER.

- 8 $\frac{1}{2}$
427 PORTRAIT OF WILLIAM, PRINCE OF ORANGE, afterwards William III., King of England, in a full-bottom wig; three-quarter length
21 $\frac{1}{2}$ in. by 19 in.

C. NETSCHER.

- 9
428 PORTRAIT OF MARY, PRINCESS OF ORANGE, daughter of James II., and afterwards Queen of England. She is offering sugar to a white cockatoo; three-quarter length
21 $\frac{1}{2}$ in. by 19 in.

A. PYNAKER.

- 50
Col^l.
429 GRAND CLASSICAL LANDSCAPE: A mountainous view in Italy, with water in the middle distance; in the foreground a man with a pack-mule, and a dog and some sheep
132 in. by 72 in.

From the Collection of the Baron du Bois de Ferrières

REMBRANDT (AFTER).

- 430 PORTRAIT OF THE ARTIST, half length, in a red cap, with his hands folded

35 in. by 29½ in.

P. P. RUBENS.

- 431 HEAD OF ST. PAUL

23 in. by 17½ in.

From the Collection of the Baron du Bois de Ferrières

P. P. RUBENS.

- 432 PORTRAIT OF THE EMPEROR, CHARLES V.: Bust, in armour

22½ in. by 26 in.

C. SCHUT.

- 433 MADONNA AND CHILD, surrounded by a wreath of flowers, painted by D. Seghers

29 in. by 21 in.

J. VAN STRY.

- 434 MOUNTAINOUS LANDSCAPE: Some water in the foreground to the right, and a castle on rising ground beyond ; several figures

27 in. by 35 in.

A. VAN DER VENNE.

- 435 BEGGARS FIGHTING—*painted en grisaille*

13 in. by 22 in.

P. VAN DER WERFF.

27
Dr. Richter
436 PORTRAIT OF ELIZABETH, DUCHESS OF PORTLAND, half length,
in oval frame. Lady Elizabeth Noel, eldest daughter and
co-heir of Wriothesley, Earl of Gainsborough, married in
1704 Henry, second Earl, and afterwards first Duke, of
Portland

29 in. by $24\frac{1}{2}$ in.

P. VAN DER WERFF.

26
20
437 PORTRAIT OF HENRY, FIRST DUKE OF PORTLAND, half length,
in oval frame. Henry, the second Earl of Portland, was
born about 1675; he was the son of Hans William Bentinck,
the first Earl, who came to England with William, Prince of
Orange, as page of honour, and was created Marquess of
Titchfield and Duke of Portland in 1716. He was appointed
Captain-General and Governor of Jamaica, and died in that
island in 1726

29 in. by $24\frac{1}{2}$ in.

£ 309 4. 13. 0

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